

from White Snake - *Whitesnake*

Children of the Night

Words and Music by David Coverdale and John Sykes

Intro

Moderately fast ♩ = 142

N.C. *Gm7 C F F#sus4 F

Rhy. Fig. 1

Trs. 1 & 2 (dist.)

f

w/ ambient multi-tap delay
steady gliss.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Play 5 times
End Rhy. Fig. 1

TAB

8/17 2 3 3 3 3 3 1 1 1 1 2 3

*Chord symbols reflect implied harmony.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gm7 C F F#sus4 F

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

Gm7 C F F#sus4 F

1. I'm get - tin' read - y, _____ I'm in the mood _ to fool a - round. _
- er, I feel the fire _ in _ my

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

_____ It's time _ for ac - tion, _____ now the boys _ are back in
soul. _____ You've got the fe - ver _____ 'cause you were born _ to rock and

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

town. _____ So turn up the mu - sic, make it
roll. _____ Don't run for cov - er, _____ I'm gon-na show _ you what I've

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

loud _ and proud. _____ Let's see re - ac - tion, _ let the spot-light hit the
learned. _____ Just come a lit-tle clo - ser, _____ uh, come on and get your fin-gers

Gm7 C F F#sus4 F

crowd. _____
burned. _____

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. ---| P.M. ----|

Pre-Chorus

E^b F

Don't hide what you feel in - side, _____ don't let

P.M. -----|

Dm E^b

an - y - bod - y stand in your way. _____

Gtr. 1

P.M. -----| P.M. ----|

Gtr. 2

P.M. -----| P.M. ----|

F

Just let the mu - sic take you

Gtrs. 1 & 2

Bb5 F G5 F5 Eb5

high - er.

Gtr. 1

P.M. -----|

Gtr. 2

P.M. -----|

Fsus4 F Fsus4 F

Now are you read - y to rock, —

steady gliss. P.M. ---|

steady gliss. P.M. ---|

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gm7 C F F#sus4 F Gm7 C F F#sus4 F



chil - dren of the night? Are you read - y to roll, _

To Coda 2

D.S. al Coda 1

Gm7 C F F#sus4 F Gm7 C F F#sus4 F



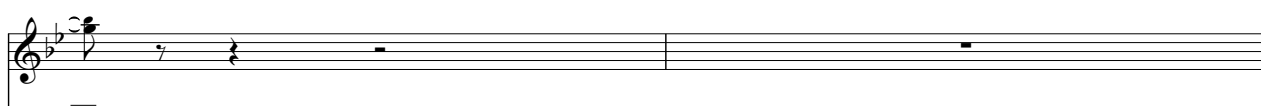
chil - dren of the night? 2. You got the pow -

Coda 1

Bridge

Gm7

C



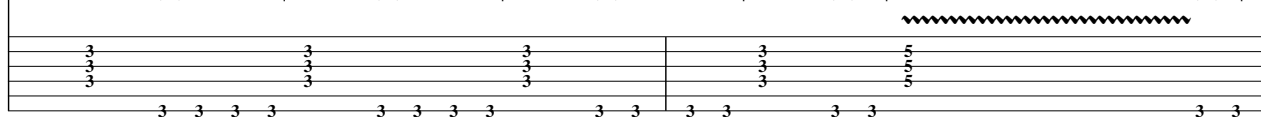
chil - dren of the night?

Gtrs.
1 & 2

Rhy. Fig. 3



P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - | P.M. - - -



3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm7

F

Gm7

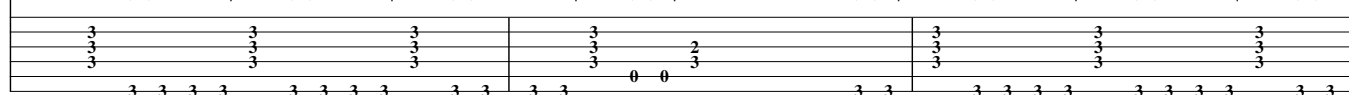


Are you read - y to roll? _

End Rhy. Fig. 3



P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - | P.M. - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - -



3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C Gm7 F G5 F#5 F5

Are you read - y to rock? —

Grtr. 3 (dist.)

f

Harm. -----|
w/ bar -----|

* grad. dive

4 2.66 (2.66) (2.66)

Pitch: B F B F

*Harmonic located 2/3 the distance between the 2nd & 3rd frets.

Grtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 3 3 2 2 1 1

Guitar Solo

E5 G5 F#5 G5 E5 G5 E5

8va -----| *loco*

w/ bar -----|

**

T T T T T T T T T T T T

(2.66) 16 14 12 16 14 12 16 14 12 17 14 12 17 14 12 17 14 12 18 14 12 18 14 12 18 14 12 19 14 12 19 14 12 19 14 12

-1 1/2 -4

Pitch: D A

**Tap using edge of pick.

Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 7 6 7 5 4 5 0 0 7 5 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 3/4 times)

G5 F#5 G5 E5 A5 G5 E5 G5 F#5 G5 E5 G5 E5

w/ bar

Harm.

*w/ delay

Harm.

(0) -1 slack -5 1/2 4 (4) +1 0 0 -2 1/2 -6 -1 1/2 B

Pitch: C B C# D B

*Set for quarter-note regeneration w/ 1 repeat.

G5 F#5 G5 E5 A5 G5 E5 G5 F#5 G5 E5 G5 E5

15ma

loco

delay off

**-----|

P.M. -----

27/34 19/27 22/29 5/9 9 9 11 11 9 9 12 9 9 9 11 11 10 10

**Use fret-hand thumbnail to produce pitches above upper limit of fretboard at the indicated hypothetical fret locations.

A5 F# Gtr. 3 tacet B5 C5

8va -- 7

w/ bar -|

(22/22)

-3 1/2

P.M. ----- |

End half-time feel

Now are you read - y to rock, —

Gtrs. 1 & 2

fdbk.

steady gliss.

P.M. - |

Pitch: E

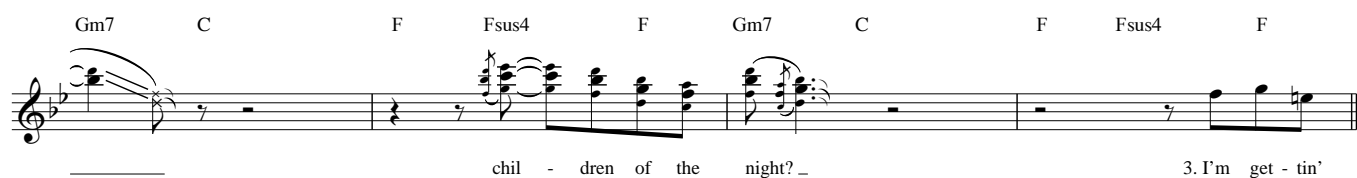
Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

— chil - dren of the night? Are you read - y to roll, —

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

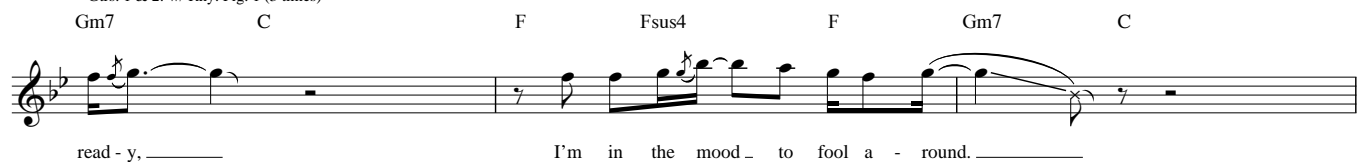


chil - dren of the night? _ 3. I'm get - tin'

Verse

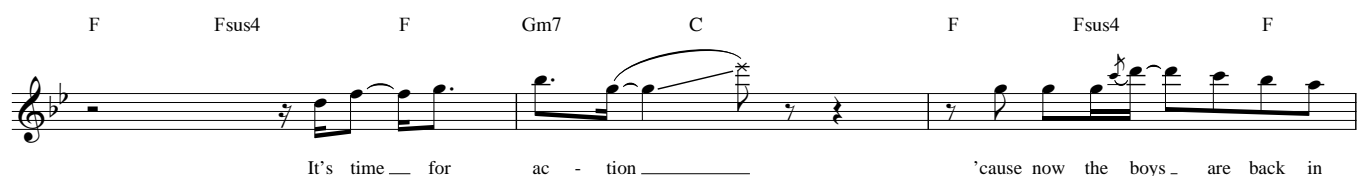
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gm7 C F F#sus4 F Gm7 C



read - y, _ I'm in the mood _ to fool a - round. _

F F#sus4 F Gm7 C F F#sus4 F



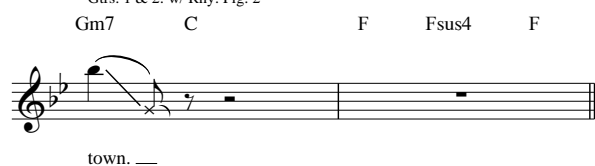
It's time _ for ac - tion _ 'cause now the boys _ are back in

⌘ Coda 2

D.S.S. al Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

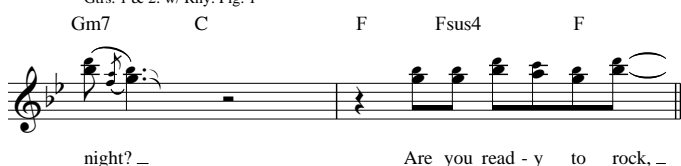
Gm7 C F F#sus4 F



town. _

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gm7 C F F#sus4 F

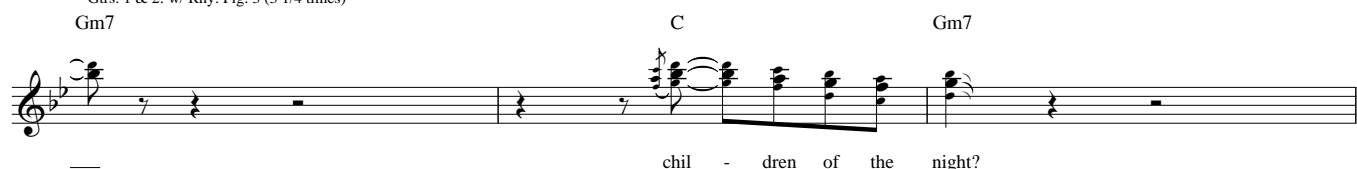


night? _ Are you read - y to rock, _

Bridge

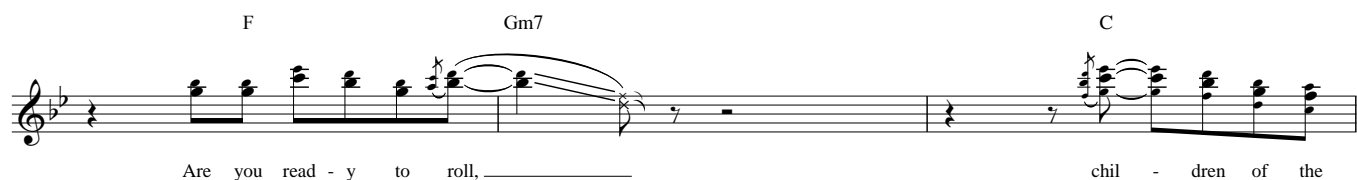
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 1/4 times)

Gm7 C Gm7



_ chil - dren of the night?

F Gm7 C



Are you read - y to roll, _ chil - dren of the

Gm7 F Gm7



night? _ Are you read - y to rock, _ rock, rock?

C Gm7 F Gm7

Are you read - y to roll, _____

C Gm7 F

chil - dren of the night? _

Gtrs. 1 & 2

P.M. ---| P.M. - -| P.M. - -| P.M. - - - - -| P.M. - - - - -| P.M. - - - - -| P.M. - -| P.M. - -|

Outro

E♭ B♭5 F5 G5 F N.C.

So just let the mu - sic take _ you high - er. _____

Gtr. 1

P.H. w/ bar

Gtr. 2

P.H. w/ bar

from Whitesnake - *Whitesnake* Crying in the Rain

Words and Music by David Coverdale

Verse

Moderately slow $\text{♩} = 86$

*C5 G E5

N.C.

C5 G

1. A black cat ____ moans ____ when he's burn - in' with a fev - er. ____

Gtrs. 1 & 2 (dist.) *f* *steady gliss.* *Rhy. Fig. 1* *End Rhy. Fig. 1*

TAB: 10 8 10 7 9 7 (9) 7 10 8 10 7

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5

N.C.

C5 G

A stray dog ____ howls ____ when he's lone - ly in the night. ____

E5

N.C.

C5 G

A wom - an goes cra - zy ____ with the thoughts of ____ ret - ri - bu - tion. ____

E5

D

Em

D

Em

B5

G5

But a man starts weep - ing when he's sick and tired of life. ____

Gtrs. 1 & 2

P.M. ---- P.M. ---- P.M. ---- P.M. P.M. P.M. P.M. P.M. *steady gliss.*

TAB: 8 7 7 8 7 8 7 9 7 9 9 15

Interlude

E5 D Em C D

P.M. -----| P.M. P.M. ----| P.M. steady gliss.

Fretboard diagrams for guitar 1 showing fingerings for E5, D, Em, C, and D chords, along with a steady glissando.

Gtr. 1

E5 D Em C D

P.M. -----| P.M. -----|

Fretboard diagrams for guitar 1 showing fingerings for E5, D, Em, C, and D chords, along with a steady glissando.

Gtr. 2

P.M. -----| P.M. -----|

Fretboard diagrams for guitar 2 showing fingerings for E5, D, Em, C, and D chords, along with a steady glissando.

Em D A C G

Gtr. 3 (dist.) *mf*

Gtr. 4 (dist.) *mf* *divisi*

Fretboard diagrams for guitar 3 and guitar 4 showing fingerings for Em, D, A, C, and G chords, along with a steady glissando.

Gtrs. 1 & 2

Riff A End Riff A

P.M. P.M. ----| P.M. ----| P.M. P.M.

Fretboard diagrams for guitar 1 and guitar 2 showing fingerings for Riff A and End Riff A, along with a steady glissando.

Gtrs. 1 & 2: w/ Riff A

Em D A C G

Gtr. 3

Gtr. 4

fdbk.

(5)

(7)

(7)

Verse

Gtrs. 1 & 2: w/ Riff A (3 times)

Em D A C G

2. I keep on ____ dream - in' dreams of to - mor - row.

Gtr. 3

Gtr. 4
divisi

5
7

Em D A C G

Feel I'm wast - in' my time ____ light - in' can - dles in the wind. ____

Em D A C G

Al - ways tak - in' my chanc - es ____ on the prom - ise of the fu - ture.

Em D A C Em

But a heart full of sor - row weaves a lone - ly tap - es - try. ____

Gtrs. 1 & 2 **Riff B** End Riff B

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---|

0 0 2 3 0 2/5 (5) 2 3 2/4 (4) 2 3 3 2 1/4 3 0 0 3 1/4

Pre-Chorus
A5 G5 A5 G5 A5

The sun is shin - in', ____ oo, ____

1/4 P.M. -----| 1/4 P.M. -----|

2 0 3 2 2 3 3 5 5 3 3 2 2 2 0 3 2 2 3 3 2 2 0 0 3 3

Em D A C D

but it's rain - in' in my ____ heart. ____

Riff C End Riff C

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---|

0 0 2 3 0 2/5 (5) 2 3 2/4 (4) 2 3 3 2 1/4 3 0 0 2

G5 A D A

No one un - der - stands the heart - ache; ____ no one feels ____ the pain. ____

Sya *loco* *steady gliss.*

Harm. let ring -----| let ring -----| P.M. ---| P.M. P.M.

3 0 0 3 5 5 7 2 2 2 2 2 2 2 2 0 0 0 15

Pitch: D G

C5 D G

No one ev - er ___ sees the tears _____ when you're cry - ing ___ in the

P.M. -----| *steady gliss.*

The first system of music includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "No one ev - er ___ sees the tears _____ when you're cry - ing ___ in the". Above the vocal line, the chords C5, D, and G are indicated. The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "P.M. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

Chorus
E5 D Em C D

rain. When you're cry - ing ___ in the

P.M. -----|

The chorus section begins with the vocal line in treble clef, with the lyrics "rain. When you're cry - ing ___ in the". Above the vocal line, the chords E5, D, Em, C, and D are indicated. The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "P.M. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

E5 D Em C D

rain. Cry - ing ___ in the

*A.H. -----| *steady gliss.*

The second system of the chorus continues the vocal line with the lyrics "Cry - ing ___ in the". Above the vocal line, the chords E5, D, Em, C, and D are indicated. The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "*A.H. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

*Execute trill with fret hand as indicated. Place pick-hand palm over strings close to bridge and gradually slide toward neck to produce random artificial harmonics.

Interlude
Gtrs. 1 & 2: w/ Riff A

Em D A C G

rain. _____

The interlude section begins with the guitar line in treble clef, with the lyrics "rain. _____". Above the guitar line, the chords Em, D, A, C, and G are indicated. The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

Em D A C G End Riff D

Gtrs. 1 & 2

P.M. P.H. P.H. P.M.

8va loco loco

Pitch: A G#

Verse

Gtrs. 1 & 2: w/ Riff A

Em D A C G

3. I can nev - er de - ny all the sweet things I've tast - ed.

Em N.C. C G

Though I've been mis - treat - ed I keep com - ing back for more, more, — more!

Gtr. 2

P.M. P.M. 1 1/2 1

8va loco

steady gliss.

Gtr. 1

P.M. P.M. grad. release

8va loco

steady gliss.

Gtr. 1: w/ Riff D

Gtr. 2: w/ Riff A

Em D A C G

I know where I'm go - in'; there's no hope for ab - so - lu - tion.

Gr. 2: w/ Riff B

Em

D

A

C

Em

I can't seem to sep - a - rate ____ the good times from the bad. ____

Gr. 1

P.M. P.M. --- P.H. P.M. --- P.M. --- P.M. --- P.M. ---

Pitch: A G#

0 0 2 3 0 5 2 3 4 2 3 3 2 3 0 0 3

1/4

loco

8va

Pre-Chorus

A5

G5

A5

G5

A5

The sun is shin - in', ____ oo, ba - by.

Gtrs. 1 & 2

P.M. - 1/4 P.M. - 1/4

2 0 2 2 4 0 2 0 3 0 3 0 2 0 5 7 7 7 5 5 7 7 5 5

1/4

4

Em

D

A

C

D

It's still rain - in' in my heart, ____ in my heart.

Riff E

End Riff E

P.M. --- P.H. P.M. --- P.H. P.M. --- P.M. ---

Pitch: A G#

0 0 2 3 0 5 2 3 4 2 3 3 2 3 0 0 2

1/4

loco

8va

G5 A D A

No one un-der-stands the heart-ache; no one feels the pain. —

8va -----|

loco

Harm. -----|

let ring -----| let ring -----|

P.M. P.M.

Pitch: D B G D

15/19

C5 D G D

No one ev - er sees the tears _____ when you're cry - ing _____ in the

P.M. -----|

steady gliss.

5 3 2 5 3 2 5 3 2 5 3 2 5 3 4

7 7 7 8 7 7 9 7 0 17

Chorus

E5 D Em C D

rain. When you're cry - ing _____ in the

P.M. -----|

7 8 7 9 7 7 9 7 5 3 0 3 2 0 7 9 7 5 7 5 5

E5 D Em C D

rain. _____ When you're cry - ing _____ in the

P.M. -----|

7 8 7 9 7 7 9 7 5 3 0 3 2 0 7 9 7 5 7 5 5

E5 D Em C D

rain. When you're cry - ing ____ in the

Gtr. 1

P.M. -----| P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 9 X 5 7
0 0 0

7 7 7 4 4 2 2 5 5 4 4 2 2 5 5 4 4 2 2 5 5 3 3

Gtr. 2

P.M. -----| P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 9 X 5 7
0 0 0

7 7 4 4 5 5 3 3 2 2 5 5 4 4 2 2 5 5 3 3 2 2 0 0

E5 D Em C D

rain. No, no,

Gtr. 5 (dist.)

f

15 12

Gtrs. 1 & 2

P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 9 X 5 7
0 0 0

no!

steady gliss.

Guitar Solo

E5

8va -

D5

8va -

loco

A5

Gtr. 5

15 12 13 15 12 13 15 12 13 15/17 13 15 17 13 15 17 15 13 16 17

12 14 15 12 14 15 12 14 15 12 14 14 15 17 14 15 17 14 15 17 15 17 19

C

8va

D

8va

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first measure is a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note G4. The second measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The third measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The fourth measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The fifth measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The sixth measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The seventh measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The eighth measure is a quarter note F#4, followed by a quarter note G4, then a quarter note A4, and finally a quarter note G4. The system ends with a double bar line.

E5

 δva [illegible]

G5

8va-----

17 17 20 17 20 17 20 17 17 15 15 17 15 17 15 19 15 15 19 15 19 15 19 15 14 15 14 15 14 15 15 17 14 15 20 13 15 17

D

8va-----

13 15 17 13 15 17 13 15 17 19 13 15 17 13 15 17 13 15 17 13 15 17 12 13 15 17 13 15 17 12 13 15 17 13 15 17 13 13 15 17 13 15 17

8va-----

15 17 19 15 17 19 15 17 19 15 15 17 19 19 15 17 19 1 1/2 (19) 17 17 15 17 15 14

A

8va-----

14 15 14 1/2 (14) 12 12 14 15 19 1 1/2 (19) 17 15 17 15 14 12 12 14 14 1/2

C

8va-----

(14) (14) 12 14 12 13 15 15 1 12 17 19 15 1 15 15 15 2 17 17 1 17 15 17 15 17

B5

A5

8va

8va

Em

8va

A5

Bm

C

D

Gtrs. 1 & 2

Interlude

Gtr. 5 tacet

E5

D

Em

C

D

Gtrs. 1 & 2

A5

G5

A5

G5

A5

The sun is shin - in', _____ but it's rain -

P.M. -----| P.M. -----|

2 0 3 2 0 2 4 4 5 5 4 4 2 2 2 0 0 2 0 7 7 7 7 5 5 5 3 3

Gtrs. 1 & 2: w/ Riffs C & E

Em

D

A

C

D

in' in my heart. —

G5

A

D

A


 No one un-der-stands the heart - ache; _

Gtrs. 1 & 2

 δva

loco

steady gliss.

Gtrs. 1 & 2

8va -----

loco

Harm. -----

let ring ----- let ring -----

P.M. - |

P.M.

P.M.

steady gliss.

3
0
0
X
3

5 5 7

2
2
2
0

2
3
2
0

2
3
2
0

17

Pitch: D G

C5

D

G

D

Chorus

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

P.M. -----|

steady gliss.

0 0 0 7 8 9 7 5 7 7 5 17/19

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

P.M. -----|

P.M. -----|

0 0 0 7 8 9 7 5 7 7 5 7 7 10 10 8 8 7 7 9 9 7 7 5 5 3 3 5 5 3 3 2 2

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

Gtr. 1

steady gliss.

5 0 19 12

Gtr. 2

P.M. -----|

steady gliss.

0 0 0 7 8 9 7 5 7 7 5 19

E5 D Em C D

rain. _____

Gtrs. 1 & 2

P.M. -----|

Cry - ing in the _____

fdbk.

Outro

Em D C D

rain. _____

Gtr. 3

P.M. -----|

Gtr. 4

Gtr. 1

Gtr. 2
divisi

Em

C5 B5 E5 N.C.

Cry - ing in the rain.

Gtr. 3

Guitar 3 staff

P.M. -----|

Guitar 3 fretboard

Gtr. 4

Guitar 4 staff

Guitar 4 fretboard

Gtr. 1

Guitar 1 staff

Guitar 1 fretboard

Gtr. 2

Guitar 2 staff

Guitar 2 fretboard

Words and Music by Bernie Marsden, Mick Moody and David Coverdale



Moderately fast ♩ = 126

N.C.

**G5 Am7

Gtr. 1
(dist.)



Gtrs. 2 & 3 (dist.)	
---------------------------	--



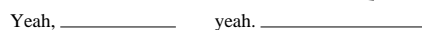
**Chord symbols reflect overall harmony.

C5

N.C. D5

G5 Am7

C5 A5 G5



Mm. ____

w/ bar

w/ bar

P.M.

P.M.

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Am7 C5 N.C. D5 G5 Am7

(9) 7 5 4 5 4 5 4 7 (7)

P.M. P.M. P.M.

5 7 5 (5) 5 5 7 5 7 5 (5)

C5 A5 G5

1. I was born un - der a bad _

Gtr. 1

w/ bar

14 (14) (14)

-2 1/2

Gtr. 2

15ma -1

loco

Harm.

w/ bar

-1

grad. release

2.6 (2.6)

-3 1/2 -6 (0)

Pitch: D G

Gtr. 3

15ma -1

loco

Harm.

w/ bar

-1

grad. release

3 (3)

-3 1/2 -6 (0)

Pitch: B E

Verse

Gtr. 1 tacet

Am7

C5

N.C. D5

G5

Am7

— sign, — left out in the cold. —

Gtrs. 2 & 3

P.M. P.M. P.M.

C5 N.C. G5

Am7

C5 N.C. D5

G5 Am7

I'm a lone - ly man — who knows — what it means — to lose con - trol.

P.M. P.M.

Gtr. 2: w/ Fill 1

C5 A5 G5

Am7

C5 N.C. D5

G5

But I took all the heart - ache — and turned it to shame. —

Gtr. 3

Gtrs. 2 & 3

P.M. P.M.

Fill 1

Gtr. 2

P.S.

Am7 N.C. G5 Am7

Now I'm mov - in', mov - in' on

P.M. P.M.

C5 N.C. D5 G5 Am7 C5 N.C. G5

and I ain't tak - ing the blame. ____

P.M. P.M.

Pre-Chorus
Dm7 Em7 N.C.(Am)

Don't come run-ning to me, I know I've done all I can. ____ A

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

Dm7 Em7 N.C.(Am)

hard lov-ing wom-an like you just makes a hard lov-ing man. So I can say it to you, babe. _ I'll be a

P.M. ---| P.M. P.M. ---| P.M. ----|

7 5 5 5 5 7 5 7 7 7 0 0 0 3 5 5 5 3 5 3 5 3 5 3 5 7 5 7 5

Chorus

F5 G5 Am7 F5 G5 Am7

fool for your lov - ing no more, _ a fool for your lov - ing no more. _

3 1 5 3 0 7 12 13 12 10 (13 12 10) 3 1 5 3 0

F5 G5 E5 N.C. A5

I'm so tired of try - ing, I al - ways end up cry - ing. A

P.M. P.M.

(0) 7 12 13 12 10 (13 12 10) 3 1 5 3 0 2 3 0

Verse

Am7 C5 N.C. D5 G5 Am7 C5 N.C. G5

- ings, you left me lone - ly too long. - I

w/ bar fdbk.

P.M. P.M. P.M.

Am7 Gtr. 1 tacet C5 N.C. Am7 C5 N.C. G5

gave my heart, - and you tore it a - part. ____ Oh, ba - by, you done me wrong. ____

P.M. P.M. P.M.

N.C.(Am)

Dm7 Em7 N.C.(Am)

hard lov-ing wom-an like you just makes a hard lov-ing man. So I can say it to you, babe. — I'll be a

P.M. ---| P.M. P.M. ----|

Grt. 2 Grt. 3 *divisi* *P.M. ---| *P.M. ---|

*Refers to both grts.

Am7

fool for your lov - ing no more, _____ a fool for your lov - ing no more. __

Gtrs. 2 & 3

F5 G5 E5 N.C. A5

I'm so tired of try - ing, I al - ways end up cry - ing. A

P.M. P.M.

Dm7 Em7

fool for your lov - ing no more. I'll be a fool for your lov - ing no more. —

P.M. P.M. ————— steady gliss.

Interlude

A5 N.C. A5 N.C.

I'll be a

Gtr. 1

Gtrs. 2 & 3

A5

N.C.

A5

fool for your lov - ing no more, _____ no more, no more. _____

The vocal melody is written on a single staff in treble clef. It consists of three measures. The first measure contains the lyrics 'fool for your lov - ing no more, _____' and features a series of eighth notes ascending from G4 to A5, followed by a quarter note G4. The second measure contains the lyrics 'no more,' and features a quarter note G4, a quarter rest, and a quarter note A5. The third measure contains the lyrics 'no more. _____' and features a quarter note A5, a quarter note G#4, and a quarter note F#4.

Gtr. 4 (dist.)

f

The guitar 4 (distorted) line is written on a single staff in treble clef. It consists of three measures. The first two measures contain whole rests. The third measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The line ends with a double bar line. The dynamic marking *f* is placed below the staff.

19

Gtr. 1

The guitar 1 line is written on a single staff in treble clef. It consists of three measures. The first measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The second measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The third measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The line ends with a double bar line.

Gtrs. 2 & 3

The guitars 2 & 3 line is written on a single staff in treble clef. It consists of three measures. The first measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The second measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The third measure contains a quarter note G4, a quarter note A5, and a quarter note F#4. The line ends with a double bar line.

Guitar Solo

Gtr. 4

A5 C5 D5 A5

Gtr. 1 tacet

8va

loco

P.M. --|

1/4

1

T

1

19 17 5 7 5 19 (19) (19) 17 20 20 X X 8 8 1

Gtr. 1

Gtr. 5

Gtr. 5 (dist.)
divisi

f

P.S.

P.S.

(14)

Gtrs. 2 & 3

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

2/2 0 0 2/2 0 0 3 3 3 7 5 (7/5) 3 2/2 0 0 2/2 0 0

Gtr. 5 tacet

N.C.

Gsus2

G5

A5

Gtr. 4

3

5 8 5 5 1/2 7 (7) 5 7 X 10 8 10 1 8 10 1 8 10 1 8 10

Gtrs. 2 & 3

P.M. -----| P.M. -----|

5/4 3/2 3/0 2/0 0 2/2 0 0 2/2 0 0

C5 D5 A5 N.C. G5

8va-----| loco w/ bar w/ bar w/ bar

P.H. -1 1/2 -1 1/2 -1

P.M. -----| P.M. ----| P.M. ----|

D5 E5

Gtr. 4

Gtr. 5

Gtrs. 2 & 3

P.M. -----| P.M. P.M. -----|

N.C.(Am)



So I can say it to you, babe. I've been a

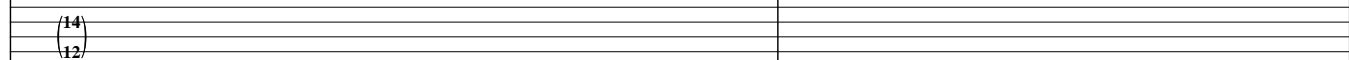
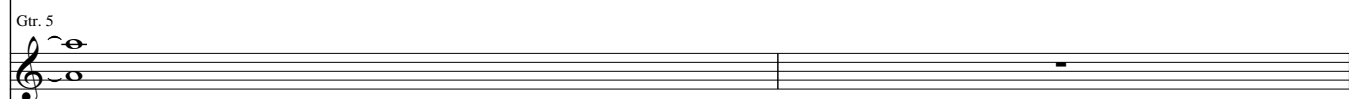
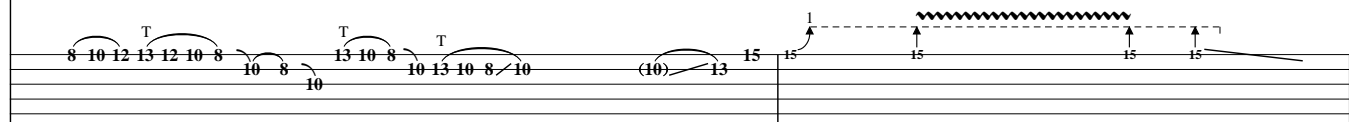


8va - 7

loco

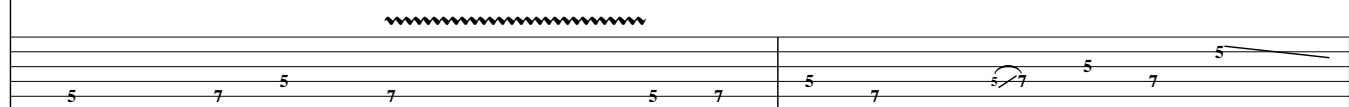
P.H. 4

flanger off



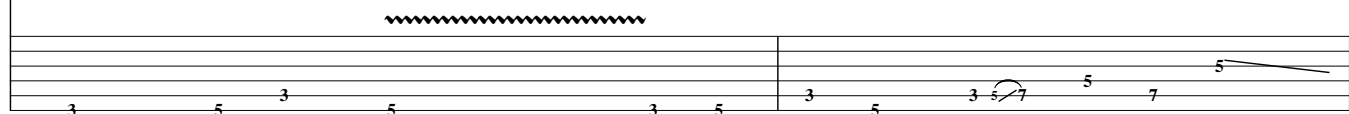
P.M. -----|

P.M. -----|



P.M. -----|

P.M. -----|



Chorus

Gtrs. 4 & 5 tacet

F5

G5

Am7

F5

G5

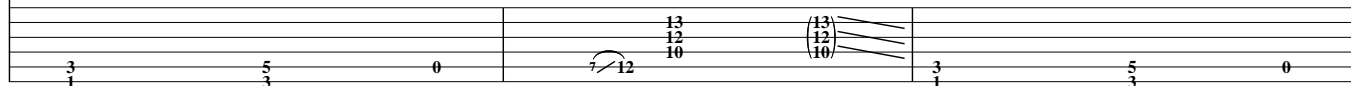
Am7



fool for your lov - ing no more, _____

a fool for your lov - ing no more. ___

Gtrs. 2 & 3



F5

G5

E5

N.C. A5



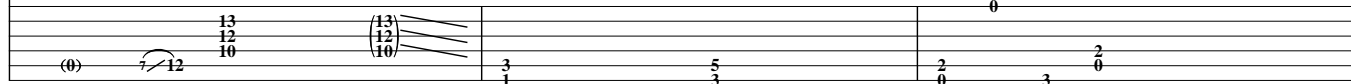
I'm so tired of try - ing,

I al - ways end up cry - ing. ___ A



P.M.

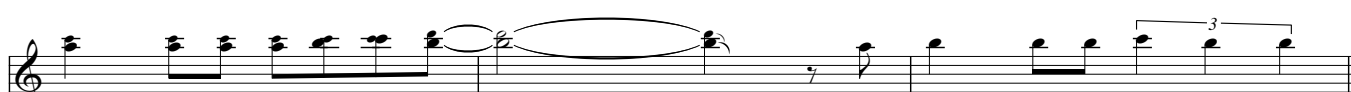
P.M.



Dm7

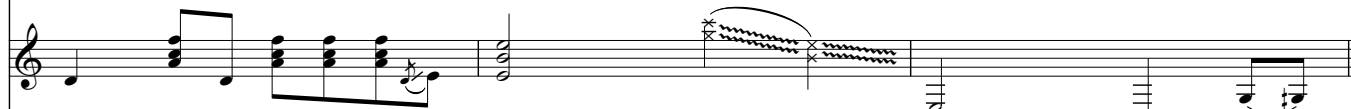
E5

N.C.



fool for your lov - ing no more, _____

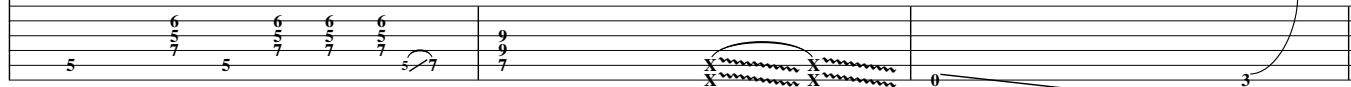
a fool for your lov - ing no



P.M.

P.S.

w/ bar



Outro

A5 N.C. A5 N.C. A5

more, _____ no more, _____

Riff A End Riff A

P.M.

Gtrs. 2 & 3: w/ Riff A (6 times)

N.C. A5 N.C. A5

no more. _____ Fool ____ for you lov - ing no more. _

Gtr. 4

Riff B End Riff B

Gtr. 1

Gtr. 4: w/ Riff B (4 times)

N.C.

Gtr. 1: w/ Riff C (3 times)

A5

N.C.

A5

_____ Fool ___ for your lov - ing no more. _____ Fool ___ for your lov - ing no more. _

Gtr. 5

Riff D

End Riff D

Riff C

Gtr. 1

End Riff C

Gtr. 6 (dist.)

Gtr. 5: w/ Riff D (2 times)

N.C.

A5

Gtr. 6: w/ Riff E

N.C.

A5

_____ Fool ___ for your lov - ing no more. _____ Fool ___ for your lov - ing no more. _

Gtr. 7 (dist.)

Riff E

Gtr. 6

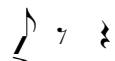
End Riff E

Gtr. 8 (dist.)

N.C.

A5 **A5

Gtrs. 1 & 4-9 tacet

Gtr. 2 
 (cont. in notation)
 rit.
 rit.

A fool for your lov - ing no

f *8va* -----|

Gtr. 9 (dist.)

Gtr. 6 *divisi*

rit.

1/2 *1 1/2*

(5) 14 14 19 19 15 12 13

**Refers to both gtrs.*

Gtr. 8

Gtr. 7 *divisi*

rit.

1 *1 1/2*

(14) 14 15 17 17 13 14

Gtr. 5

Gtr. 4 *divisi*

rit.

1 *1 1/2*

(7) 7 7 9 9 5 7

Gtr. 1

rit.

1/2 *1*

(3) 4 4 7 5 7 3

Gtrs. 2 & 3

Gtr. 3

8va -----| *loco*

Harm. -----|

rit.

****w/ delay*

(2) 5 7 5 7 10 7 3 2

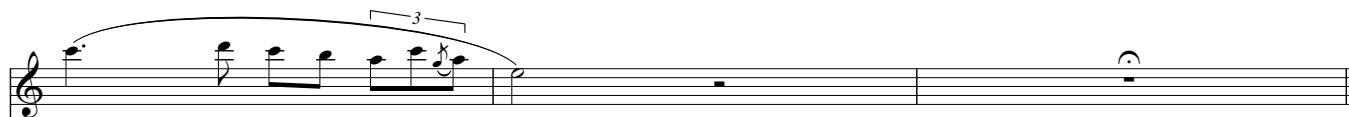
7 5 7 7 5 5

**See top of first page of song for chord diagram pertaining to rhythm slashes.

***Set for quarter-note regeneration w/ 1 repeat.

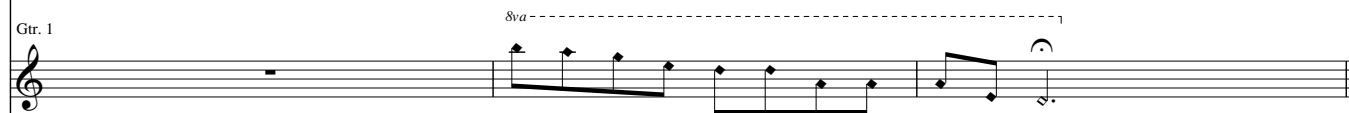
G5

A5



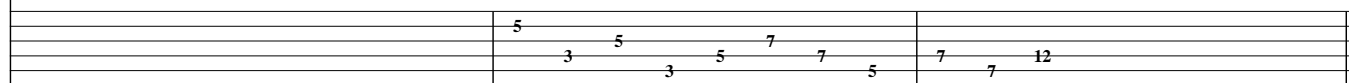
more. _____

Gtr. 1



8va - - - - -

Harm. - - - - -



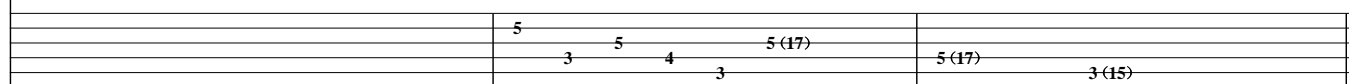
Pitch: B A G E D A

Gtr. 4



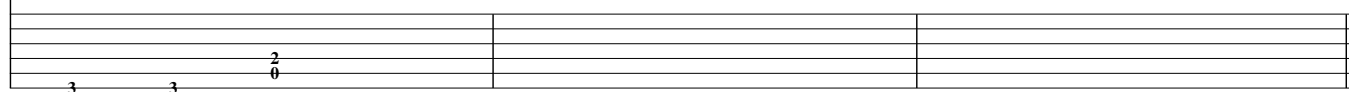
8va - - - - -

Harm. - - - - - H.H. - - - - -



Pitch: B A G E

Gtrs. 2 & 3



Verse
 N.C.(Am) Am9 Am7 Am9 Am7 N.C. F

I first saw you ba - by, you took my breath a - way. _ I knew your name _ was Trou - ble, but my

P.M. ---| P.M. P.M. ---| *let ring* -----|

*T = Thumb on 6th string

Dm C5 G5 G#5

heart got in the way. _ Could - n't stop my - self from reach - in' out, _ I could _ not turn a -

Verse
 N.C.(Am) Am9 Am7 Asus4 Am7 N.C. N.C.(Am) Am9 Am7

way. _ 2. I don't ev - en know _ your name, _ I
 hard ev - 'ry - day _ to

P.M. ---| P.M. P.M. P.M. ---| P.M. ---| P.M. ---| P.M.

Am9 Am7 N.C. F

can't leave you a - lone. _ I'm run - 'nin' 'round in cir - cles _ like a dog with - out a bone. _ I
 love and treat you right, _ I'll rock you in the morn - in' _ and roll _ you in the night. _

P.M. P.M. ---| P.M. *let ring* -----| T -----|

1.

C5 G5 G#5 N.C.(Am) Am9 Am7 N.C.

all of your lov - in' to - night, ____ 3. I'll work

P.M. ---|

2.

A5 N.C. A5 Am9 Am7 A5 Am9 Am7 A5

____ to - night, ____ to - night. ____

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 3

Gtrs. 1 & 2

Guitar Solo

Gtr. 3 tacet N.C.

F#m7 A E

Gtr. 2 15ma ---|

Gtr. 4 (dist.) 15ma ---|

f P.H. ---|

slight P.H. ---| P.H. ---|

1 1/2 1 1 1 1

3 3 5 5 (5)

Pitch: D E F G F F# G# F# G# F# G# D# F D# A B A F# G#

Rhy. Fig. 2

Gtr. 1 8va ---|

**Gtrs. 1 & 2 loco

slight P.H. P.H. ---|

1 1/2 1 1 1

3 3 5 6 (6)

P.M. ---| P.M. ---|

let ring ---| let ring ---|

Pitch: G A B C# Eb F Eb **As before

F#m7 *15ma* **A** **E**

Harm. w/ bar

P.H.

Pitch: D A# F# A F#

*Execute vibrato and dive simultaneously.

F#m7 ****A5** **E5** **B5** **A5**

Gtrs. 1 & 2

Gtr. 4

P.H.

Pitch: F G# F

**See top of first page of song for chord diagrams pertaining to rhythm slashes.
 †Trill performed by tapping w/ edge of pick.
 ††Tap w/ edge of pick.

F5

Gtr. 4

P.H.

Pitch: F G# F

E5 **D5**

(cont. in notation)

Gtr. 4

P.H.

Pitch: F G# F

C5 G5 A5 N.C.

8va -

Gtr. 4

loco

Gtrs. 1 & 2

Chorus

Gtr. 4 tacet
Am

So give me all your love to - night, ___ give me

slight P.H. w/ bar

-1/2

F Gtrs. 1 & 2 tacet Dm C G

all your love to - night. ___ I'll do an - y - thing you want, _ just give me all of your lov - in' to - night. _

Gtrs. 1 & 2

(5)

Am

So give me all your love to - night, _____ give me

F Dm C G

all your love _____ to - night. _____ I'll do an - y - thing you want, _____ give me all of your lov - in' to - night. _____

Verse

Am N.C. N.C.(Am) Am9 Am7

Ow! ————— 4. I am blind - ed by your smile, I'm

Gtrs. 1 & 2

slight P.H.

P.M. -----| P.M. --| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

Dm C5 G5 G#5 N.C.(Am) Am9 Am7 N.C.

fool for your lov - in', babe, give me all _____ your love to - night. _____ Woo.

8va ---

P.M. -----| P.M. -- -| P.M. -- -|

Outro-Chorus

N.C.(Am) Am9 Am7 Am9 Am7

So give me all your love to - night, give me

8va -----| loco

P.H.

P.M. -----| P.M. -| P.M. -----| P.M. -|

Pitch: D E D E D

F D5

all your love to - night. I'll do an - y - thing you want, give me

P.M. -----| let ring -----|

T -----|

C5 G5 F5 G5

all of your lov - in' to - night. An - y - thing you want from me. So give me

P.M. -----|

N.C.(Am) Am9 Am7 Am9 Am7 F

all your love to - night. give me all your love to - night.

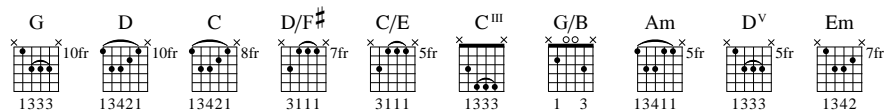
P.M. P.M. P.M. P.M. let ring -----|

T -----|

from Whitesnake - *Whitesnake*

Here I Go Again

Words and Music by Bernie Marsden and David Coverdale



Intro

Moderate Rock ♩ = 89

*Gtr. 1

mp

**Gtr. 2

mp
let ring throughout

T 12 12 10 11 12 | 12 12 10 12 11 | 12

A 12 12 10 12 11 | 12 12 10 12 11 | 12

B 8 10 10 11 10 10 | 8 10 10 11 10 10 | 8

*Kybd. arr. for gtr.
**Kybd. arr. for gtr.

***Gtr. 3

mf
w/ fingers

let ring -----|

T 7 10 8 7 8 10 | 7 10 8 7 8 10 | 8

A 0 0 8 7 8 10 | 0 10 0 7 8 10 | 8

B 8 10 8 7 8 10 | 8 10 8 7 8 10 | 8

***Kybd. arr. for gtr.

Verse

Gtr. 2 tacet

G

Rhy. Fig. 1

Gtr. 1

1. I don't know _____ where I'm go - in', but I sure __ know where I've

Gtr. 3

Rhy. Fig. 1A

let ring -----|

7 10 8 7 8 10 | 7 10 8 7 8 10 | 8

0 0 8 7 8 10 | 0 10 0 7 8 10 | 8

8 10 8 7 8 10 | 8 10 8 7 8 10 | 8

C G D/F# C/E D (5) 5fr C^{III} G/B

been. _____ Hang - in' on the prom - is - es _____ and the songs of yes - ter - day, _____

let ring -----|

8	7	8	10	7	10	8
				0	0	
8						8

Am D^v C (6) 8fr B (6) 7fr Am

and I've made up my mind, _____ I ain't wast - in' no _____ more time. _____

let ring -----|

10	7	9	10
0	0	0	

D^v Em Gtr. 1 End Rhy. Fig. 1 Gtr. 2 tacet Am C

_____ Here I go a - gain, _____ here I go a - gain. _____

let ring -----|

	12	
	14	12
12		

End. Rhy. Fig. 1A

7	10	7	8	8	8
0		7		0	8

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A (1st 9 meas.)

D

*Chord symbols reflect overall harmony.

*Composite arrangement

Chorus

Gtr. 3 tacet

G C D C D G C

here I go a - gain _ on my own, _ go - in' down the on - ly road _ I've ev - er known. _

Gtrs. 4 & 5 Rhy. Fig. 2

P.M. -|

D C D G C D C5 G/B

_ Like a drift - er I _ was born _ to walk a - lone. _

End Rhy. Fig. 2

P.M. --| P.M. --|

Am7 D Am7

And I've made up my mind, _ I ain't wast - in' no more time. _

P.M. -----| P.M. -----| P.M. --|

Verse

D C D G * D/G C/G

3. I'm just an - oth - er heart in need of res - cue, _____

Riff A1

Gtr. 6 (clean)

mf

w/ reverb & chorus

let ring -----|

let ring -----|

Gtrs. 4 & 5

Riff A

Gtr. 4

P.M. -----

Riff B

Gtr. 5

End Riff B

*Bass plays G.

Gtr. 5 tacet

G

D/G

C/G

G

D/F#

wait - in' on love's sweet char - i - ty. _____

And, I'm gon - na hold on for the

Gtr. 6

let ring -----|

Gtr. 4

P.M. -----

Pre-Chorus

Gtr. 6 tacet
Am7

C/E C5 G/B D

rest of my days. _____ 'Cause I know what it means _____ to

Gtr. 6 End Riff A1

let ring -----|

0 0 0

2 3 2

Gtr. 4 Gtrs. 4 & 5 End Riff A Rhy. Fig. 3

P.M. -----| 1/2 P.M. -----| P.M. - -| P.M. - - -

0 0 0 0 0 3 2 (2) 0 0 0 0 5 7 5 0 0 7 5 7 9 7 (7) 3 2

Am7 D C5 D5

walk a - long _____ the lone - ly street _____ of dreams. _____ And

Gtrs. 4 & 5 End Rhy. Fig. 3

P.M. -----| P.M. - - -| P.M. - - -

0 0 0 0 5 7 5 0 0 7 7 5 5 7 7 7 0 0

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2

G C D C D G C

here I go a - gain _____ on my own, _____ go - in' down the on - ly road _____ I've ev - er known. _____

D C D G C D C5 G/B

Like a drift - er I _____ was born _____ to walk a - lone. _____

Am7 D Am7

And I've made up my mind, _____ I ain't wast - in' no ___ more time, _

Gtrs. 4 & 5

P.M. -----| P.M. -| P.M. -----| P.M. - --

Bridge

D E5 A5

but here I go a - gain. _____ Here I go a - gain. _

Gtrs. 4 & 5 Gtr. 4

P.M. ---| P.M. -| P.M. ----| P.H. loco P.M. -|

Gtrs. 4 & 5 Gtr. 5

P.M. ---| P.M. ----| P.H. loco P.M. -|

Pitch: E

E5 Esus2 A5

Here I go a - gain. _

Gtrs. 4 & 5

P.M. ---| P.M. -----| P.M. ----|

E5 Esus2 A5 E5

Here I go.

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

Guitar Solo

Gtrs. 4 & 6: w/ Riffs A & A1
Gtr. 5: w/ Riff B

A5 C D G D/G C/G

Gtr. 7 (dist.)

f rake --|

G D/G C/G G D/F#

8va-1 loco

Harm.

P.M. ---|

*Played behind the beat.

C/E C5 G/B

Gtr. 7 loco

P.M. ---|

Gtr. 5

Pre-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gtr. 7 tacet

Am7 D Am7

8va --- 7

'Cause I know what it means _____ to walk a - long _____ the lone - ly street _____ of dreams. _____

Gtr. 7

1/2

19

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2

D C5 D5 G C D C D

_____ And here I go a - gain _____ on my own, _____ go - in'

G C D C D G C

down the on - ly road _____ I've ev - er known. _____ Like a drift - er I _____ was born _____ to walk a - lone. _____

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Am7

D C5 G D

_____ { And I've made up my mind, _____ } _____ to

{ 'Cause I know what it means _____ }

Outro-Chorus

Begin fade

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (till fade)

Am7 D C5 D5 G C

walk a - long _____ the lone - ly street _____ of dreams. _____ } And here I go a - gain _____ on my own, _____

D C D G C D C D

_____ go - in' down the on - ly road _____ I've ev - er known. _____ Like a

G C D C5 G

drift - er I _____ was born _____ to walk a - lone. _____

Fade out

from Whitesnake - *Whitesnake*

Is This Love

Words and Music by David Coverdale and John Sykes

Intro

Moderately slow ♩ = 91

N.C. **Em11 Em9/B Em9/C

(Keyboard) 12 sec. *Gtr. 1 (clean)

mf w/ chorus
let ring throughout

Harm. - - - - - | w/ bar

T
A
B

*w/ Fender Strat - pickup selector set to neck pickup; two gtrs. arr. for one.
**Chord symbols reflect implied harmony.

Em11 Em9/B Em9/C Em11 Em9/B Em9/C

Harm. - - - - - | w/ bar

(4) 5 7 7 7 2 4 0 3 4 0 4 7 7 2 4 0 3 4 0 4

Pitch: G

Verse

Cmaj7 Bm7 Am7 G F N.C. Em11

1. I should have known _ bet - ter _ than to

w/ bar

8 7 5 3 0
9 7 5 4 0
9 7 5 5 3

1 2 0 3 0

0 2 0

Em9/B Em9/C Em11 Em9/B Em9/C

let you go a - lone. ____

It's times _ like these, _ can't _ make it on _ my own. ____

Harm. - - - - - | w/ bar

2 4 0 3 4 0 4 5 7 7 7 2 4 0 3 4 0 4

Pitch: G

Em11 Em9/B Em9/C Cmaj7 Bm7 Am7 G F

Wast - ed days, _ and sleep - less nights _ and I can't wait to see _ you a - gain. _

Harm. -----|
w/ bar

(4) 7 7 7	2 4 0 3 4 0 4	8 7 5 3 0 9 7 5 4 0 9 7 5 5 3
-----------	---------------	-------------------------------------

Verse

Em11 Em9/B Em9/C

2. I find _ I spend _ my time _ wait - in' on _ your call. _

w/ bar w/ bar

(0) (4) (3)	1 2 0 2	0 3 0 2 4 0 3 4 0 4
-------------------	---------	---------------------

Em11 Em9/B Em9/C Em11

How can I tell _ you, babe, _ my back's a - gainst _ the wall. _ I need you by _ my side _ to

Harm. -----| Harm. -----|
w/ bar w/ bar

(4) 5 7 7 7	2 4 0 3 4 0 4	7 7 7
-------------	---------------	-------

Pitch: G

Em9/B Em9/C Cmaj7 Bm7 Am7 G F

tell me it's _ all _ right, _ 'cause I don't think I can take an - y - more. _ Is this love _

w/ bar

2 4 0 3 4 0 4	8 7 5 3 0 9 7 5 4 0 9 7 5 5 3	1 2
---------------	-------------------------------------	-----

Chorus

Csus2 D/C Bm7

that I'm feel - in'? Is this the love that I've been

Riff A

Gtr. 1

w/ bar

3 4 0 3 5 4 0 3 2 4 0 3

Rhy. Fig. 1

Gtr. 2 (dist.)

mf

P.M. ---| P.M. -----| P.M. ---| P.M. -----| P.M. ---| P.M. -----|

1 0 3 3 3 3 3 3 3 3 3 3 3 2 3 3 2 2 2 2 2 2

Cmaj7 Bm7 Am7 G Csus2 D/C

search - in' for? Is this love, or am I dream - in? This must be love, —

Riff B

*Gtr. 3 (dist.)

mf

1/2 w/ bar w/ bar -----|

14 14 12 15 12

-1/2

Riff B1

*Gtr. 4 (dist.)

mf

1 w/ bar w/ bar -----|

15 15 13 12 13

-1/2

*Four gtrs. arr. for two throughout.

End Rhy. Fig. 1

Gtr. 2

Gtr. 1

Gtr. 1 divisi

w/ bar w/ bar

8 7 5 3 3 4 0 3 5 4 0 3

Bm7 Cmaj7 Bm7 Am7 G F

'cause it's real - ly got a hold on me, a hold on me.

End Riff B Riff C End Riff C

End Riff B1 Riff C1 End Riff C1

End Riff A

Interlude

Em11 Em9/B Em9/C Em11 Em9/B Em9/C

Harm. -1 w/ bar

Harm. -1 w/ bar

Harm. -1 w/ bar

Harm. -1 w/ bar

Pitch: G

Verse

Em11 Em9/B Em9/C Gtrs. 3 & 4 tacet Em11

3. Can't stop the feel - in', _ I've been this way _ be - fore. _ But, with you I've found the key to

w/ bar

✓11

w/ bar

✓14

Harm. -----| w/ bar

(4) 7 7 2 4 3 4 0 4 5 7 7 12 12

Pitch: G

Em9/B Em9/C Em11 Em9/B Em9/C

o - pen an - y door. _ I can feel my love _ for you _ grow - in' strong - er day _ by _ day. _ And

Gtr. 1

Harm. -----| Harm. -----| w/ bar

(12)

7 5 7 3 0 4 7 7 2 4 0 3 4 0 4

Pitch: G

Cmaj7 Bm7 Am7 G F

I can't wait to see you a - gain, _ so I can hold _ you in my arms. _ Is this love _

Rhy. Fig. 2 End Rhy. Fig. 2

w/ bar w/ bar

8 7 5 3 0 1 2 8 9 10 8 8 10

Chorus

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Csus2

D/C Bm7 Gtrs. 3 & 4: w/ Riffs B & B1 Cmaj7 Bm7 Am7 G

that I'm feel - in'? Is this the love that I've been search - in' for? Is this love, -

Csus2 D/C Bm7 Gtrs. 3 & 4: w/ Riffs C & C1 Cmaj7 Bm7 Am7 G F

(Is this love?) or am I dream - in? This must be love, - 'cause it's real - ly got a hold on me, -

Guitar Solo

N.C. Em9

a hold on me.

Gtr. 5 (dist.)

mf 3 w/ neck pickup 1 1

14 12 14 14

Gtr. 1

w/ bar w/ bar

(0) 1 2 0 2 3 0 (0)

Em9/B Em9/C Em9/B Em9/C

grad. release

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(14) (14) 12 11 (11) (11) (11) (11) (11) (11) (11) (11) (11) 12 15 14

Riff D End Riff D

w/ bar

2 4 0 3 4 0 4 (4) 2 4 0 3 4 0 4

Gtr. 1: w/ Riff D (3 times)

Gtr. 5 Em9/B Em9/C

6

1 1 1 1 1 1 1/2 1

12 16 12 14 16 (16) 17 (17) 14 (14) (14) (14) (14) 15 (15)

Em9/B Em9/C

15 (15) 12 15 14 14 12 15 14 (14) 12 14 14 12 12 14

(14) 10/12 12 12 14 12 14/15

*Switch to bridge pickup.

Em9/B Em9/C

15 (15) 14 15 (15) (15) (15) (15) (15) 7/12 12 12 14 12 15 12

Em9/B Em9/C

8va

Gtr. 5

17 (17) (17) (17) (17) (17) (17) (17) 17 (17) 15 17 (17) (17) (17) (17) 15 15 20

Gtr. 1

w/ bar

(4)

2 4 0 3 4 0 3 0

Em9/B Em9/C

8va

(20) (20) 19 19 20 19 17 19 19 (19) 17 19 17 0 17 20 19 17 (20) 17 19 17 19 17 19 17 19

w/ bar

(0)

2 4 0 3 4 0 4

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riffs C & C1
Cmaj7 Bm7 Am7 G F

Outro-Chorus

Gtr. 1: w/ Riff A (1st 4 meas. till fade)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
Gtr. 5: tacet

Csus2

D/C

Bm7

Gtrs. 3 & 4: w/ Riffs B & B1 (till fade)
Cmaj7 Bm7 Am7 G

Csus2

D/C

Bm7

Cmaj7 Bm7 Am7 G

Voc. Fig. 1

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

Csus2

D/C

Bm7

Cmaj7 Bm7 Am7 G

Begin fade

Csus2

D/C

Bm7

Cmaj7 Bm7 Am7 G

Csus2

D/C

Bm7

Cmaj7 Bm7 Am7 G

Csus2

D/C

Bm7

Cmaj7 Bm7 Am7 G

Csus2

D/C

Bm7

Fade out

from Whitesnake - *Slide It In*

Love Ain't No Stranger

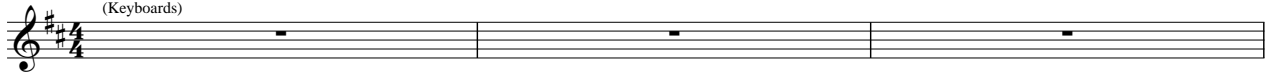
Words and Music by David Coverdale and Mel Galley

Intro

Moderately ♩ = 113

*D G A Bm D G

(Keyboards)



*Chord symbols reflect overall harmony.

Verse

A Bm D G A Bm



1. Who knows — where the cold wind blows? —

D G A Bm D G



I ask my friends, but no - bod - y knows. — Who am I — to be -

A Bm Em A



lieve in love? — Oh, — love ain't no stran -

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9 A B7sus2



ger, hmm. —

**Gtr. 1 (acous.)

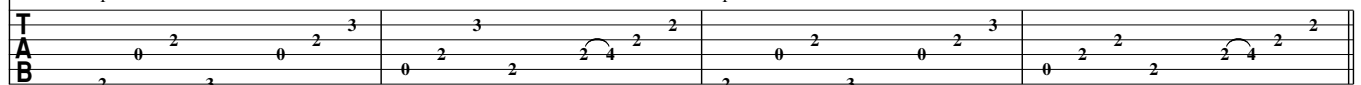
Riff A



mf
let ring throughout

***T

T



**Doubled throughout

***T = Thumb on 6th string

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Verse

Gtr. 1: w/ Riff A (1 1/2 times)

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9

2. I looked a - round, what did I see? — Bro - ken heart - ed peo - ple

A B7sus2 D/F# Gadd9 Asus4 B7sus2

star - ing at me, — all search - ing 'cause they still be - lieve, —

Interlude

Faster ♩ = 125

Gtrs. 1 & 2 tacet

Bm

Em A7

oh, — love ain't no stran - ger.

Rhy. Fig. 1

*Gtrs. 1 & 2

End Rhy. Fig. 1

*Gtr. 2 (elec.) w/ clean tone, played *mf*.

**Gtr. 3 (elec.)

f
w/ dist.
steady gliss.

**Doubled throughout

Gtr. 3 A5 E

P.M. — — P.M.

Verse

2nd time, Gtr. 3: w/ Rhy. Fill 1

Bm

3. I was a - lone _____ sion _____ and I need-ed love, _____ so much I
- of a soul in need, _____ I look for mer-

steady gliss.

P.M. - 4

E

D5

Bm

sac - ri - ficed _____ all I _____ was dream - ing of. _____ I heard no
- cy when my heart _____ be - gins _____ to bleed. _____ I know good

warn - ing, _____ but a heart can of tell. I feel the
lov - ing, _____ I'm a friend of pain, but when I

Rhy. Fill 1

Gtr. 3

E D5 Bm

emp - ti - ness ____ of the love ____ I know so ____ well. ____
 read be - tween ____ the lines, ____ it's all the same. ____

steady gliss.

Chorus

G5 D5 A5 G5 D5

Love ain't no stran - ger. ____

P.M. - -|

A5 G5 D5 A5

I ain't no stran - ger. Love ain't no stran - ger. ____

P.M. - -|

To Coda 1.

G5 D5 A5 Bm

I ain't no stran - ger to love, ____ no, ____ no,

P.M. - -| P.M. - -|

steady gliss.

A5 E

no. _____ 4. Can't hold the pas -

P.M. - 1

2. **Guitar Solo**
Gtr. 3 tacet
D/F# Gadd9 A Bm7 D/F# Gadd9

Gtr. 4 (elec.)
f w/ dist. & chorus w/ bar

Gtr. 1
T Riff B T

A Bm7 D/F# Gadd9 A Bm7

w/ bar hold bend w/ bar

End Riff B

Gr. 1: w/ Riff B (1 1/4 times)

D/F#

Gadd9

A

Bm7

D/F#

Gadd9

Gr. 4

A

Bm7

D/F#

Gadd9

A

B7sus2

D/F#

Gadd9

A

Bm7

Gr. 4

Gr. 1

D/F#

Gadd9

A

8va

T

rit.

Bridge

Slower ♩ = 116

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 4 tacet

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9

So, who knows ____ where the cold wind blows? _ I ask my friends, but

A B7sus2 D/F# Gadd9 Asus4 B7sus2

no - body - y knows. _ Who am I ____ to ____ be - lieve in love? _

Interlude

Faster ♩ = 127

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Em

A7

Bm

Lord, have mer - cy, love ain't no stran - ger. _____

Gtr. 3

steady gliss.

4 2 2 4 4

17 17 2 2

A5

E

I ain't no

P.M. - - -

X X 4 2 4 4

2 2 4 2 4 4 2 2

0 0 1 2 2 0

Bm

A5

stran - ger.

0 0 1 2 2 0

4 2 4 4 4 2 4 4 4 2 4 2

4 2 4 4 4 2 4 4 4 2 4 0

E D E

Verse
Bm

5. I was a - lone _____ and I need - ed love, _

steady gliss.

E D5

_____ so much I sac - ri - ficed _____ all I _____ was dream - ing of. _____

Bm

_____ Can't hold the pas - sion _____ of a soul in

P.M. ---- P.M. ----

E D5 Bm

D.S. al Coda

need. _____ I look for mer - cy when my heart be - gins to bleed. _____

P.M. *steady gliss.*

⊕ Coda

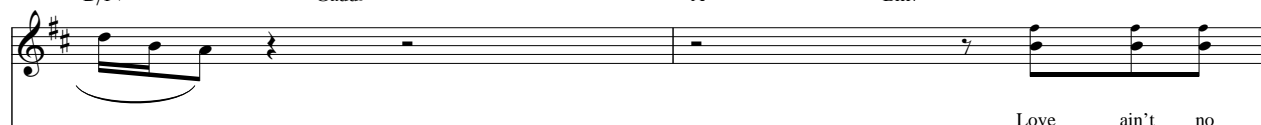
Outro

Gtr. 3 tacet
D/F#

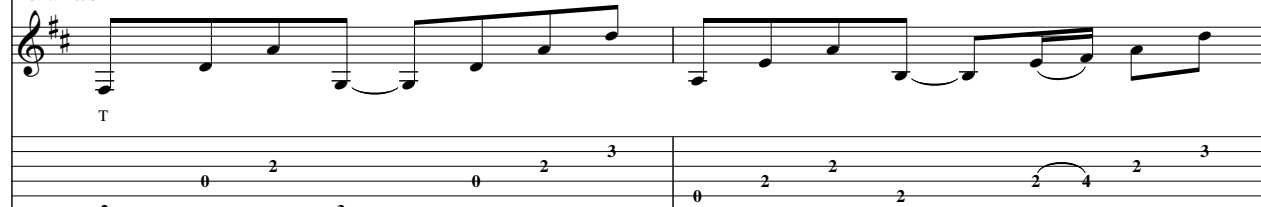
Gadd9

A

Bm7



*Gtrs. 1 & 5



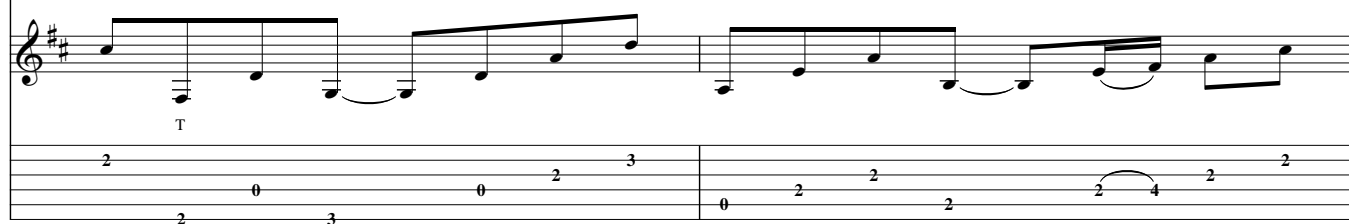
*Gtr. 5 (elec.) w/ slight dist. & chorus, played *mf*.

D/F#

Gadd9

A

B7sus2



D/F#

Gadd9

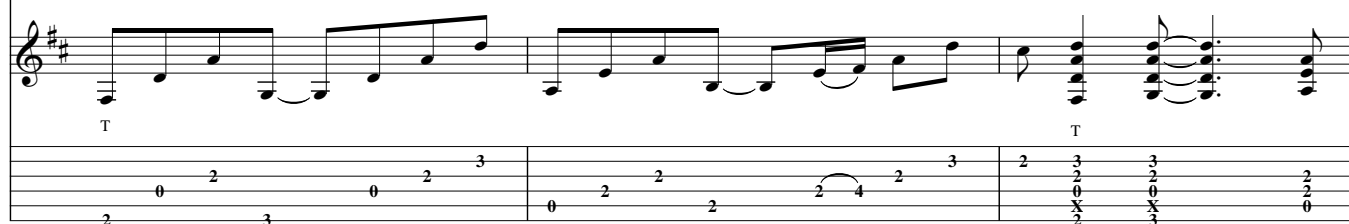
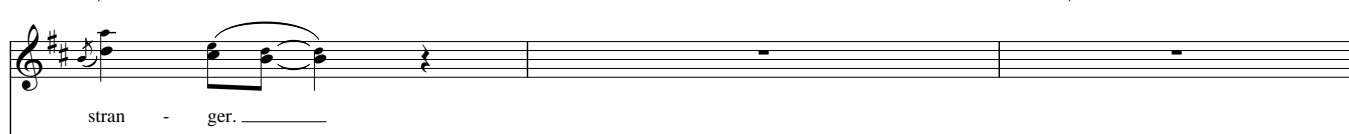
A

Bm7

D/F#

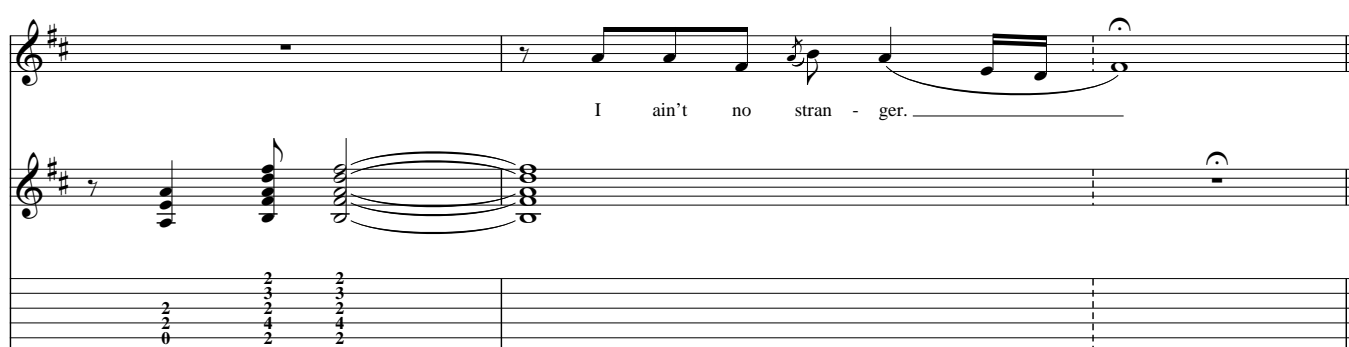
Gadd9

A5



Free time

Bm7



from Whitesnake - *Slip of the Tongue*

Sailing Ships

Words and Music by David Coverdale and Adrian Vandenberg

Intro

Moderately slow ♩ = 78

Am7

(Keyboard)

Am G C G Am G F#sus2

*Gtr. 1 (elec.)

mf

w/ clean tone
w/ fingers
let ring throughout

T
A
B

*Doubled w/ Coral Electric Sitar.

G F E Am13

Am G C G Am G F#sus2

**Gtrs. 1 & 2

w/ fingers
let ring throughout

**Gtr. 2 (acous.), played *mf*.
Composite arrangement

G F E Am13

Dm(add9) Bbadd#11 C F

Gtr. 3 (elec.)

mf
w/ dist.

10 11 13 15 15 13 13 10 8 8 10

Riff A

Gtrs. 1 & 2

6 7 7 6 0 7 6 7 6 0 7 8 7 6 7 8 6 5 5 3 5 5 6 5 6 5 6 6 8 7 5 6 6

Bb Csus4 C G

10 15 15 17 17 18 17 (17) 15 15

*Roll back vol. control.

End Riff A

5 3 3 3 6 6 5 5 5 5 5 3 4 5 3

Verse

Gtr. 3 tacet

Am G C G Am G F#sus2

1. Do you re-mem - ber stand - in' on the shore, your

Gtrs. 1 & 2

1 2 2 3 0 3 0 0 3 1 0 0 3 0 1 0 0 0 1 0 0 3 0 3 5 0 2 0 3 1

G F E Am13

head in the clouds, _____ your pock-ets filled with dreams? _

3 4 5 4 3 4 1 2 0 1 2 | 1 2 3 4 0 3 5 3 0 4

Am G C G Am G Fsus2

Bound for glo - ry on the sev - en seas _ of _ life, _ but the

1 2 3 0 3 0 3 1 | 0 0 3 0 1 0 0 1 0 0 3 5

G F E Am(add9)

o - cean is deep - er than it seems. _

3 4 5 4 3 4 1 2 0 1 2 | 0 1 4 2 0

Am G C G Am G F#sus2

The wind was with _ you when you left on the morn - in' tide. ____ You

Gtr. 4 (elec.)

mf
w/ clean tone
w/ pick & finger

12
10

Riff B1

Gtr. 2

0 1 2 3 0 3 0 3 1 0 3 0 1 0 0 1 0 3 0 3 5
0 2 2 2 0 0 3 2 0 3 1

Riff B

Gtr. 1

0 1 2 3 0 3 0 3 1 0 3 0 1 0 0 1 0 3 0 3 5
0 2 2 2 0 0 3 2 0 3 1

Gtr. 4 tacet

G F E Am13

set your sail ____ for an is - land ____ in the sun. ____

Gtr. 2

3 4 5 4 3 4 5 1 2 3 0 1 2 1 9 11 8 11 9 8
3 1 0 0

End Riff B1

Gtr. 1

3 4 5 4 3 4 5 1 2 3 0 1 2 1 2 4 0 3 4 2 1
3 1 0 0

End Riff B

Am G C G Am G F#sus2

On the hor - i - zon, dark clouds ____ up a - head, _

Gtr. 4

Gtrs. 1 & 2

Gtr. 4 tacet

G F E Am7

for the storm has just ____ be - gun. _____

Gtr. 2

Gtr. 1

Pre-Chorus

Gtrs. 1 & 2: w/ Riff A

Dm Bb C F

Take me with ____ you. ____ Take me far ____ a - way ____

B \flat Csus4 C G

and lead me to the dis - tant shore.

*Gtr. 5 (acous.)

f w/ pick

*Doubled throughout

3 2

Chorus

Em(add9) G Aadd4 Em(add9) G Aadd4

Sail your ship a - cross the wa - ter.

Gtr. 6 (elec.)

f *mf*

w/ dist.

10 4

**Vol. swell

Gtr. 5 **Riff C** **End Riff C**

let ring throughout

0 2 4 0 4 2 0 3 2 0 3 5 4 0 0 2 4 0 4 2 0 3 2 0 3 5 4 0 0

Gtr. 5: w/ Riff C

Em(add9) G Aadd4 Em(add9) G Aadd4

Spread your wings a - cross the sky.

Gtr. 6

9 7 14 12 14 16 12 14

A9(no3rd) C Dadd4 A9(no3rd) C Dadd4

Take the time _ to see _ you're the one _ who holds _ the key, _

Gtr. 6

16 14 12 9 14 (14) 12

Gtr. 5

0 2 0 0 2 0 3 2 0 3 5 4 0 0 0 2 0 0 2 0 3 2 0 3 5 4 0 0

Gtr. 6 tacet Cmaj9 D6 Asus2

or sail - ing ships _ will _ pass _ you _ by. _

Gtr. 5

8va -----| 8va -----|

loco loco

Harm. -----| Harm. -----|

3 5 5 5 5 3 5 7 7 7 7 0 0 4 2 0

Pitch: D G E B G

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1
Gtr. 5 tacet

Am G C G Am G F#sus2

mf w/ dist. w/ bar -----| w/ bar -----|

Gtr. 7 (elec.)

19 (19) 17 15 17 (17) 15 17 20 (20) 17 15 17 16 16 17 19 +1 -1/2

G F E Am13

8va - 1

loco

w/ bar -| w/ bar -----| w/ bar -----|

(19) 19 17 16 14 16 (16) 12 16 (16) (16)

-1 -1/2 -1

Verse
Am G C G Am G F#sus2

2. You cry for mer - cy when you think you've lost your way. You

Gtr. 7

8va - 1

* w/ bar -----|

20

*Vol. swell -3 1/2

Gtrs. 1 & 2

1 2 3 0 3 3 1 0 3 1 0 0 0 1 0 3 0 3 5

0 2 2 2 0 0 3 2 0 3 1

Gtr. 7 tacet

G F E Am13

drift a - lone if all your hope is gone. But

Gtr. 2

3 4 5 4 3 4 1 2 3 0 1 2 1 17 15 12 16 17 15

3 1 0 0 14 16 12 15 12 16

Gtr. 1

3 4 5 4 3 4 1 2 3 0 1 2 1 5 3 0 5 3

3 1 0 2 4 0 3 5 3 0 4 5 3

Am G C G Am G F#sus2

find the strength _ and you _ will see _ that you con - trol _ your des - ti - ny _

Gtr. 7

Gtr. 8 (7-str. elec.) *mf* w/ dist.

Gtr. 9 (7-str. elec.) *mf* w/ dist. *divisi*

Gtr. 4

Gtrs. 1 & 2

The musical score is written for guitar tracks 4, 7, 8, and 9. The vocal line is at the top, with lyrics: "find the strength _ and you _ will see _ that you con - trol _ your des - ti - ny _". The guitar parts are arranged below the vocal line. Track 7 (Gtr. 7) is a 7-string electric guitar part. Track 8 (Gtr. 8) is a 7-string electric guitar part with multi-effects (mf, w/ dist.). Track 9 (Gtr. 9) is a 7-string electric guitar part with multi-effects (mf, w/ dist., divisi). Track 4 (Gtr. 4) is a 7-string electric guitar part. The score includes various musical notations such as notes, rests, and fingerings.

Gtr. 4 tacet

G F E Am(add9)

af - ter all — is — said and done. —

Gtr. 7

Gtr. 8

Gtr. 9

Gtrs. 1 & 2

3 4 5 4 3 4 1 2 0 1 2 0 0 2 5 0 0

Pre-Chorus

Gtrs. 1 & 2: w/ Riff A
Gtrs. 7, 8 & 9 tacet

Dm Bb C F

So take me with — you. — Take me far — a - way —

Gtr. 10 (7-str. elec.)

mf
w/ dist.

Gtr. 11 (7-str. elec.) w/ dist. *mf*

Gtr. 12 (7-str. elec.) w/ dist. *mf*
divisi

10 11 13 10 10 12 10 10

B \flat Csus4 C G

and lead me to _____ the dis - tant shore. _____

Gtr. 10

10 13 12 10

Gtr. 11

11 10 13 12

Gtr. 12

10 10 12

Gtr. 5

3 2

Chorus

Em(add9)

G

Aadd4

Gtrs. 10, 11 & 12 tacet

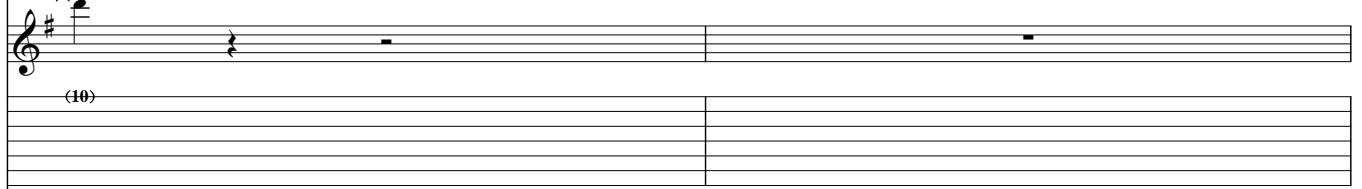
Em(add9)

G

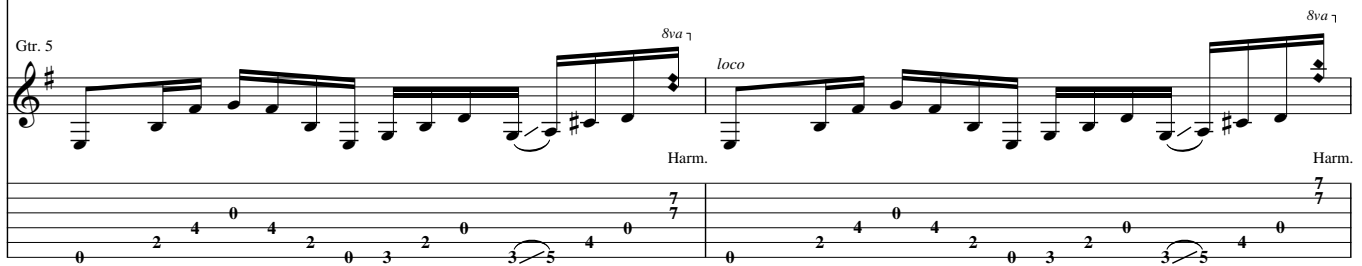
Aadd4



Gtr. 10



Gtr. 11



Em(add9)

G

Aadd4

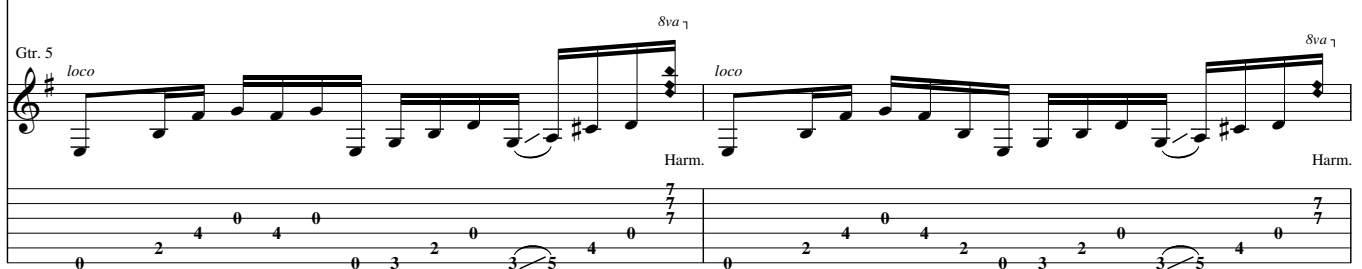
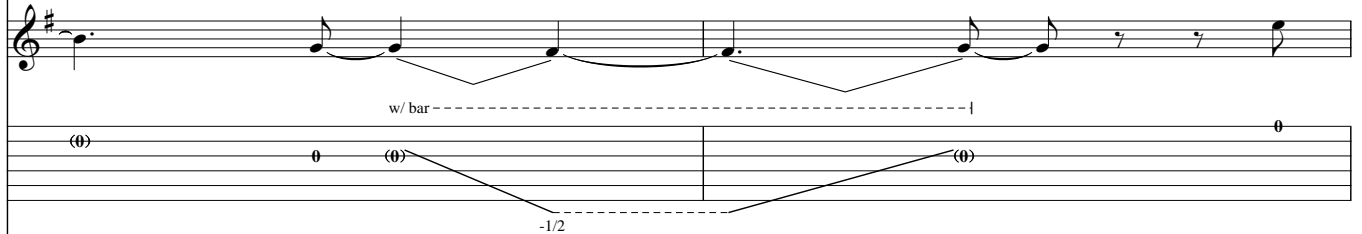
Em(add9)

G

Aadd4



Gtr. 7



A9(no3rd) C Dadd4 A9(no3rd) C Dadd4

Take the time — to see — you're the one — who holds — the key, —

Harm. —

12 7 (7) -1

loco 8va 7 loco 8va 7

Harm. Harm.

0 2 0 0 2 0 3 2 0 3 5 4 0 7 0 2 0 0 2 0 3 2 0 3 5 4 0 7

Cadd9 Dadd⁹ C D

or sail - ing ships — will pass, — sail - ing ships — will pass — you, —

Gtr. 7 ~

w/ bar |

(7) 7 -2

Harm. w/ bar -----|

Gtr. 5 loco

3 2 0 3 0 2 3 5 4 0 5 0 4 5 7 5 5 5 5 5 7 9 7 7 7 7 9

Gtr. 9

3 5 7 9

Gtr. 7 tacet
C

Dadd9

Asus2

sail - ing ships - will pass - you by. _____

Gtr. 10 *8va* -----

15 17 19

17 19 17

Gtr. 11

17 19 17

Gtr. 12
divisi

17 19 17

Gtr. 5

10 12 14

Gtr. 9

10 12 14

Interlude

Gtr. 5, 9, 11 & 12 tacet

D5

G5 A5

G5 A5

N.C.

The musical score is for the song "The Day After Tomorrow" and includes the following parts:

- Vocal Line:** The top staff shows the vocal melody with lyrics: "The day after tomorrow / The day after tomorrow / The day after tomorrow / The day after tomorrow".
- Gtr. 8 & 10:** The second staff is for guitars 8 and 10. It includes a "loco" section with a wavy line indicating a slide and a "divisi" section where the guitars play different parts. The dynamic marking *f* (forte) is present.
- Gtr. 10:** The third staff is specifically for guitar 10, featuring a "divisi" section.
- Gtr. 8:** The fourth staff is for guitar 8, also featuring a "divisi" section.
- Gtrs. 13 & 14 (elec.):** The fifth staff is for electric guitars 13 and 14, featuring a "dist." (distortion) effect.
- Bass Line:** The bottom staff shows the bass line, which includes a "5" (fifth) fret marking and a "7" (seventh) fret marking.

The score is written in 4/4 time and includes various musical notations such as notes, rests, slurs, and dynamic markings. The guitar parts are written in standard notation with some tablature (numbers on lines) for specific techniques like slides and bends.

D5

Gtr. 15 (elec.)

F5

C5

G5

Gtr. 15 (elec.)

f
w/ dist. & wah-wah

Gtr. 10

Gtr. 8

Gtrs. 13 & 14

Gtrs. 9 & 11 tacet
G5 A5 G5 A5 N.C.

D5

Gtr. 15

*Gtrs. 8 & 10

P.H.

*Composite arrangement

Pitch: F#

Gtrs. 9 & 11

Gtrs. 13 & 14

Gtrs. 8, 9, 10 & 11 tacet

D5 F5 C5 G5 Gmaj7 G5 Gmaj7

Gtr. 15

Gtrs. 9 & 11

Gtrs. 8 & 10

Gtrs. 13 & 14

P.M. P.M. P.M. P.M.

F5 G5 F5 G5 N.C. Dm Bb

Spread your wings _ and you _ will see _____

Gtr. 13

P.H.

Gtr. 14

C F Bb Csus4 C

you con - trol _____ your des - ti - ny, _____ so sail - ing ships _ don't pass _ you by. _

Gtrs. 13 & 14

G5

Gtrs. 8 & 10

Gtrs. 13 & 14

w/ bar

slack

Guitar Solo

A5 Asus2 G/B C5 D5

8va

P.M. - - - - -

21

C5 D5 A5 Asus2 G/B

8va -----

15 (15) 13 15 13 12 13 17 (17) 15 17 (17) 17 19 17 17 20 18 17 18 19 17 18 13 12 13 12 15 13 0 12 13 14 12 8 7 5 7 7 (7) 5

12 (12) 10 12 10 13 12 14 (14) 12 14

17 (17) 15 17 15 17 19 (19) 17 19

8va -----

17 (17) 15 17 15 17 19 (19) 17 19 (19) 17 19 17 20 18 17 18 19 17 18 13 12 13 12 15 13 0 12 13 14 12 8 7 5 7 7 (7) 5

P.M. ---| P.M. - -| P.M. - -| P.M. - -|

1 0 0 1 2 2 0 2 0 2 0 0 0 0 0 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C5

D5

The image displays a musical score for guitar, organized into two systems. Each system consists of a guitar staff (treble clef) and a bass staff (bass clef). The guitar staffs feature complex melodic lines with many beamed sixteenth notes, often spanning multiple ledger lines. The bass staffs contain fretting diagrams, represented by numbers 1 through 7, with some notes in parentheses indicating specific techniques or fingerings. Above the first fretting diagram in each system, there are curved arrows labeled '1 1/2' and '1', likely indicating a half-step bend or a specific fingering sequence. The score includes various musical notations such as slurs, ties, and dynamic markings. The phrase 'P.M. -----|' appears three times, once above the guitar staff and once below the bass staff in each system. The first system concludes with a measure marked '8va -----' and a wavy line indicating a vibrato or tremolo effect. The second system concludes with a measure marked '8' and a wavy line. The final system of the page shows a sequence of four measures, each with a 'P.M. -----|' marking above the guitar staff and a corresponding fretting diagram below the bass staff. The fretting diagrams for these measures are: $\begin{smallmatrix} 1 \\ 0 \\ X \\ 3 \end{smallmatrix}$, $\begin{smallmatrix} 1 \\ 0 \\ X \\ 3 \end{smallmatrix}$, $\begin{smallmatrix} 3 \\ 2 \\ 0 \end{smallmatrix}$, and $\begin{smallmatrix} 3 \\ 2 \\ 0 \end{smallmatrix}$.

A5 G5 C5 D5

8va-----

17 17 12 12 15 15 19 19 15 24 24 20 22 20 19 17 20 19 17 19 17 14 17 14 17 14 17 14 12

8va-----

12 12 5 5 10 10 10 10 12 20 20 19 17 15 14 12 15 13 14 12 14 12 10 12 14 12 12

8va-----

17 17 13 13 15 15 15 15 12 19 20 19 17 15 14 12 15 13 14 12 14 12 10 12 10 12 9 10

13 13 10 10 12 12 15 15 8 15 15 14 12 10 8 12 10 8 9 7 9 7 5 7 5 3 5 3

P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

2 2 2 0 0 0 0 0 1 0 1 2 2 2 2 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

Gtrs. 9 & 11 tacet
Bsus4

Gtr. 8

P.M. -----|

9 11 9 14 14 14 16 16

Gtr. 10

P.M. -----|

9 11 9 14 14 14 16 16

Gtrs. 13 & 14

P.M. -----| P.M. -----| P.M. -----|

0 0 4 4 2 2 2 2 2 2 2 2 11

17 17 17 17 17 (17) 17 16 17 19 21 22

17 17 17 17 17 (17) 17 16 17 19 16 17

0 0 4 4 2 2 2 2 2 2 2 2 2 4 5 4

Chorus

Em

C

Gtrs. 8 & 10 tacet

D

G

So take me with you. Take me far a - way.

Gtr. 8

8va -- 7

Gtr. 10

8va -- 7

Gtr. 13

P.M. --- P.M. ---

Gtr. 14

P.M. --- P.M. ---

C Dsus4 D G5 A5 G5 A5

We'll ride the wind a - cross the sky.

Gr. 13

P.H. 6

12 12 (12) 8 7 7 7 9 9 9 9 7 9 9 X 1/2 (9) (9) 7 9 7 9 7

Pitch: D#

Gr. 14

P.M. ---

5 5 8 7 7 7 9 9 9 9 7 9 9 X 7 7 9 7 9 7

Em C D G

Spread your wings and you will see you control your destiny,

1 1 3 3 0 2 4 0 2 4 4

2 9 (9) 0 0 2 2 0 2 4 4

0 7 (7) 0 0 2 2 3 0 2 3 0 2 2

C D C D

so sail - ing ships _ don't pass, ____ sail - ing ships _ don't pass _ you,

Gtrs. 13 & 14

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

C D E5 N.C.

sail - ing ships _ don't pass _ you by. _____

D₉ Cmaj7

Ba - by, ba - by, ba - by, ba - by, you'll find that you're ____ the on - ly

8va -----| loco

A.H. -----|

let ring -----|

A5 N.C.

one _ can sail your ship a - cross the ____ sky. _____

steady gliss.

Outro
 Free time
 E5

Gr. 10

Gr. 11

Gr. 8

Gtrs. 13 & 14

8va -----

Harm. -----
w/ bar -----

(5) 5 (5) -1

8va -----

Harm. -----
w/ bar -----

(5) 5 (5) (5) -1

8va -----

Harm. -----
w/ bar -----

5 7 -1 1/2 -1

(2)
2
6

from Whitesnake - *Slide It In*
Slide It In
 Words and Music by David Coverdale

Intro

Moderately ♩ = 130

A D/A A N.C. D G D G D N.C. A D/A A N.C.

Gtr. 1 (dist.)

f w/ slight chorus string noise let ring -- | string noise

T 2 3 2 7 8 8 7 7 8 7 2 3 2
 A 2 2 2 7 7 7 7 7 7 2 2 2 2
 B 0 0 0 X 0 9 9 7 7 9 7 0 0 0 X

D G D G D N.C. A D/A A N.C. D G D G D N.C.

Wooh!

let ring -- | 1/2 * let ring -- | let ring -- |

7 8 8 7 8 7 2 3 2 7 8 7 7 8 7
 7 7 7 7 7 7 2 2 2 7 7 7 7 7 7
 0 0 0 3 0 0 0

*Doubled throughout

A D/A A N.C. D G D G D N.C. Verse A D/A A N.C.

1. You talk too much,
 - times you seem ____

let ring -- | let ring -- | 1/2

2 3 2 7 8 8 7 7 8 7 2 3 2
 2 2 2 7 7 7 7 7 7 2 2 2 2
 0 0 0 7 9 9 7 7 9 7 0 0 0

D G D G D N.C. A D/A A N.C. D G D G D N.C.

nev - er say - ing what's on your mind, _____ it's
 just like a stran - ger to me, _____ but all the

let ring -- | let ring -- | 1/2 let ring -- | let ring -- | P.M.

7 8 8 7 7 8 7 2 3 2 7 8 7 7 8 7
 7 7 7 7 7 7 2 2 2 7 7 7 7 7 7
 0 0 0 3 0 0 0 0 0 0 0

A D/A A N.C. D G D G D N.C. A D/A A N.C.

writ - ten on your face, and in the words you hide be - hind.
games you play, make it so eas - y to see. ____

let ring - - - *let ring - - -*

D G D G D N.C. A D/A A D G D G D

I know what you want, ____ I can
You're look - ing for love, ____ though you

let ring - - *steady gliss.* P.M. - - - - - *let ring - -* *let ring - -* P.M. - - - - -

A D/A A D G D G D A D/A A

see what you're look - ing for, ____ I know what you want from me, ____
try to de - ny, ____ the things you put me through ____

P.M. - - - - - *let ring - -* *let ring - -* P.M. - - - - -

D G D G D A D/A A D G D G D

____ I, I, I'm ____ gon - na get you more. } I'm gon - na
tell me what I've got to do to you. }

P.M. + *let ring - -* *let ring - -* P.M. - - - *let ring - -* *let ring - -* *steady gliss.*

Chorus

G D A D G D A

slide it in, right ____ to the top. Slide it in, I ain't nev -

Rhy. Fig. 1

D G D A D

er gon - na stop. ____ Slide it in, right ____ to the top. I'm gon - na

G D/F# G 1. D/F# G A D/A A N.C.

slide it in, slide it in, slide it in, ____ ba -

End Rhy. Fig. 1

D G D G D N.C. A D/A A G

- by, hmm. ____ 2. Some -

let ring --- let ring ---

2.

D/F# C5 D5 **Guitar Solo** G5 D/F#

it in.

Gtr. 2 (dist.)

f

1 8 10 7 8 10 7 (7) 1/2 (7)

Gtr. 1

Rhy. Fig. 2

0 3 0 2 3 5 7 3 3 0 3 2 2 2 2 2

Em C5 D5 G5

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

1 12 12 (12) 2 2 2

End Rhy. Fig. 2

0 0 2 2 0 5 5 5 7 7 5 5

D/F# Em

Gtr. 2

9 7 9 9 8 10 8 14 12 15 12 14 12 15 14 12 14 14 12 11 14 12

C5 D5 G5

8va -

14 11 12 14 11 12 14 12 13 15 12 13 15 12 14 15 17 17 17 15 17 17 15

D/F# loco Em C5 D5

14 15 14 17 15 14 15 17 14 15 14 15 14 15 13 12 14 13 12 14 12 11 12 14 16 13 15 17 14 15 17

G5 D/F# Em

8va - loco

19 19 19 17 19 19 17 19 17 15 17 15 19 17 15 19 17 15 17 16 17 15

Verse

C5 D5 C5 D5

Gtr. 2 tacet A D/A A N.C.

3. You talk too much, —

Gtr. 2

8va -

17 19 15 17 19 20 20 20 22 (22)

Gtr. 1

D G D G D N.C. A D/A A N.C. D G D G D N.C.

al - ways treat - ing me so un - kind. I

Gtr. 1

let ring -- let ring -- let ring -- let ring --

A D/A A D G D G D A D/A A

know what I've got to do _____ to get me some peace of mind.

P.M. --- let ring -- let ring -- P.M. --- P.M. ---

Chorus

D G D G D A D

I'm gon - na slide it in, right ____ to the top.

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. - let ring -- steady gliss.

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

G D A D G D A

Slide it in, I ain't nev - er gon - na stop. _____ Slide it in, right _

from Whitesnake - *Slip of the Tongue*

Slip of the Tongue

Words and Music by David Coverdale and Adrian Vandenberg

Intro

Moderately fast ♩ = 138

*Gtr. 1 (Sound effects) 26 sec.

f

**B D/B A/B E/B D/B B D/B A/B E/B

T 7 5 5 4 2 7 5 5 4
A 7 7 6 4 3 7 7 6 4
B 8 7 6 4 2 8 7 6 4

*Synth. arr. for gtr.

**Chord symbols reflect overall harmony.

B D/B A/B E/B D/B C Dsus4 D

Gtr. 1

7 5 5 4 2 3 7 5 10
7 7 6 4 3 5 8 7 7
8 7 6 4 2 5 9 7 7

Gtr. 2 (7-str. elec.) w/ dist. **f**

Gtr. 3 (7-str. elec.) **f** w/ dist. *divisi*

Gtrs. 2 & 3

P.S.

2 3 3 3 3

Gtr. 1 tacet

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

***Gtrs. 2 & 3

P.M. --- P.M. --- P.M. --- Harm. ---

9 7 15 14 14 13 12 5 5 5 7 7 7
9 7 14 14 14 12 12 5 5 5 7 7 7
0 0 0 0 0 0 0 5 5 5 7 7 7

***Composite arrangement

Pitch: D G B E

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

loco

P.M. ---| P.M. -----| P.M. ---| P.H. † P.M. -----|

15ma *loco*

1/2 1/2

Pitch: C# D
*Refers to harmonic only.

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

8va

P.M. -----| P.M. ---| Harm. -----|

Pitch: D G B E

E5 D5/E Asus4/E A/E Gsus4/E N.C.

loco

P.M. ---| P.M. -----| P.M. ---|

Verse

B5 D5

1. Some - time af - ter mid - night the heat be - gins _ to rise. _____

B5

F#5

Girl, you'd shame the Devil with the look ___ that's in ___ your eyes.

Badd4

Aadd9

I know what's on your mind _ an' I can't run a - way. _ If

E6/G#

N.C.

I don't give you what you want _ there's ___ gon - na be some ___ hell to

Interlude

E5

D5/E

Asus4/E A/E

Gsus4/E

G/E

N.C.

pay. ___

Pitch: D G B E

E5

D5/E

Asus4/E A/E

Gsus4/E

N.C.

loco

P.M. -----|

Verse

B5

D5

2. Creep - ing up ___ be - hind ___ me, knock - ing at ___ my door, I'd

B5

F#5

nev - er be ___ too blind _ to see just what you're look - ing for. _

w/ bar -----|

Badd4

Aadd9

E6/G#

You roll me o - ver, make me moan. ___ Ooh, ___ such a ___ vel - vet touch,

let ring -----| let ring -----| let ring -----|

Pre-Chorus

E5

G5

Gtr. 4 tacet

A

Csus2

Dadd₉⁴

N.C.(E5)

(G5/D)

A slave to love _____ an' keep you young. _____

Gtr. 3
Riff B1

Gtr. 2
Riff B

G/B D/B B D/B A/B E/B D/B

Just a

End Riff C1

8va -----

(19) 19

End Rhy. Fig. 1

End Riff C

P.M. ----- P.M. -----

Gtrs. 1, 4 & 5 tacet
G5 D5 N.C. Bsus4

slip _____ of _____ the tongue. _____

Gtrs. 2 & 3

P.M. ----- P.M. -----

Interlude

End half-time feel

B5

E5

D5/E

Asus4/E A/E

Gtr. 4

8va -----

16 17 16 17 19 19 16 18 19 16 18 19 19 21 19 21 22 19 21 22 22 22 21

Gtrs. 2 & 3

P.M. ---| P.M. -----|

4 4 4 4 4 4 12 9 7 15 14 14 14 0 0 0 0 0 0

2 2 2 2 2 2

Gsus4/E G/E N.C. E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

3. An'

8va -----

loco

6 6

(21) 20 19 (19) 0 0 22 1 (22) 22 2 (22) 3 2 0 4 2 0 4 2 0 4 2 0

P.M. -| P.M. P.M. -| P.M. -----| P.M. -| P.M.

(14) 13 12 (14) 9 7 15 14 (14) 13 12 (14) 12 12 14 14 12 12 0 0 0 0 0 0

Verse

B5

D5

if I want a lit - tle love, _ I got - ta ____ take a lit - tle pain. _

P.S.

Gtr. 4 tacet

B5

F#5

Badd4

Make me think a thou - sand times be - fore I kiss a - gain. _ I'm wait - ing on ____ you ev-'ry day. _

P.S.

let ring ----- 4

Aadd4

E6/G#

Gsus2

____ an' ev-'ry night. _ If I don't try to sat - is - fy, ____ there's ____ gon-na be a fist fight. _

let ring ----- 4

w/ bar

-3 1/2

Interlude

Gtrs. 2 & 3: w/ Riff A

N.C.(F#5)

8va -----

Gtr. 4

w/ bar
w/ wah-wah & echo

w/ bar

w/ bar ----- |
wah-wah & echo off

Pre-Chorus

Gtr. 4 tacet

E5

G

A

Csus2

Dadd⁴

An-y - time, _ an-y - place, _ I'm just a fool _ who puts a smile _ on your face.

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Riffs B & B1

N.C.(E5)

(G5/D)

(A/C#)

(C5)

(D5)

A slave to love _ an' keep you young. _ All it takes, _ an' no mis-takes, _ is just a slip of _ the

Chorus

Half-time feel

Gtrs. 1 & 5: w/ Rhy. Fig. 1

Gtrs. 2 & 3: w/ Riff C

Gtr. 4: w/ Riff C1

B

D/B

A/B

E/B

D/B

B

D/B

A/B

tongue. _ Oo. _

G/B D/B B D/B A/B E/B D/B

Just a

G5 D5 E5

slip _____ of _____ the tongue. _____

Gtrs. 2 & 3

P.S. P.M. -----

3 0 0 3 2 0 0 3 2 0 0 0

Guitar Solo
End half-time feel

F#m11 B/F# Bsus4/F#

Gtr. 4

w/ bar -----

5 14 17 14 12 14 14 (14) 12

Gtrs. 2 & 3

P.M. ----- w/ clean tone let ring -----

2 0 2 0 2 0 2 0 2 0 4 2 0 2

D/F# E/F#

1/2 14 (14) 12 14 (14) 14 15 14 12 14 10 12 10 9 10 9 5 12 0 0 0

let ring -----

7 7 7 5 4 6 0

F#m11 B/F# Bsus²/F#

8va -----

0 7 12 0 0 0 0 10 14 0 0 0 12 16 0 0 17 17 0 19 19

1 (19) 17 19 (19) 9

let ring -----

0 0 2 2 2 2

4 4 2 0 2

Dadd4/F# D/F# Esus4/F# E/F#

8va -----

17 14 15 14 16 17 14 12 16 14 15 17 14 15 14 17 17 16 16

1 (17) 16 (16)

let ring ----- let ring -----

8 7 10 9

7 7 9 9

F# C#/F# E/F# B/F# F# C#/F#
loco
 Gtr. 4
 16\14 12 11 14 11 14 11 11 12 11 14 12 16\14 12 11 14 11 14 11
 Gtr. 6 (dist.)
f
 16\14 12 11 13 11 14 11 11 12 11 13 11 16\14 12 11 13 11 14 11
 Gtr. 7 (dist.)
f
 13\11 9 8 11 8 11 8 8 9 8 11 9 13\11 9 8 11 8 11 8
 Gtrs. 2 & 3
 7 6 5 4 7 6
 6 6 4 4 6 6
 8 6 6 4 8 6

E/F#

D/F#

8va -

8va -

let ring -----|

5
4
63
2
4

2

3

E/F#
F#
G#/F#

8va -----|

8va -----|

rake -|

let ring -----|

Interlude
N.C.(E5)

loco

loco

loco

let ring -----|

P.M. ---| P.M. P.M. P.M.

Gtrs. 4, 6 & 7 tacet

(F#5)

Gtrs. 2 & 3

P.M. - - - | P.M. P.M. P.M. P.M. P.M. - - - | P.M. P.M. P.M. P.M.

0 0 0 7 0 5 0 4 0 2 2 2 2 2 5 2

(E5)

P.M. ---| P.M. P.M. P.H. ---| P.M. ---|

*8va ---|

loco

1/2 1/2

9 7 15 14 14 14

0 0 0 7 0 5 0 4 (4) 4 4 (4) 0 0 0 0 0

Pitch: E# F# C#

*Refers to harmonic only.

Gsus4/E G/E N.C. E5 D5/E Asus4/E A/E Gsus4/E G/E C/E

4. The

8va-----
loco
Harm.-----
P.M. --| P.M. -----| P.M. --|

(14) \ 13 12 5 5 7 7 | 9 7 15 14 (14) \ 13 12 12 17 17 17 17 17 17 17 ||
(14) \ 12 12 12 5 7 7 | 9 7 14 14 (14) \ 12 12 12 17 17 17 17 17 17 17 ||
(14) \ 12 12 12 5 7 7 | 9 7 14 14 (14) \ 12 12 12 17 17 17 17 17 17 17 ||

Pitch: D G B E

[illegible]

B5 B7sus2 F#5

dy - ing just to close _ my eyes. _ _ _ I'm beg - ging, dar - ling, please. _

4 4 2

0 0 2

(4) 11 (2) 9

Badd4

Aadd9

E6/G#

I hear you call - ing an' I'm crawl-ing 'cross _ the floor. ____ And I give you ev-'ry - thing I got an'

let ring ----- let ring ----- let ring -----

Interlude

N.C.(F#5)

C#m7

Gsus2

still you ask _ for _ more. ____ Oo. ____

grad. release w/ bar

Gtrs. 2 & 3

w/ bar

P.M. - - P.M. P.M. P.M.

Pre-Chorus
E5

G5

N.C.(F#5)

An - y - time, _

P.M. - - - P.M. P.M. P.H. - - - - -

14 16 16 14 17 (17) 17 14 17 (17) 17

*8va - - - - - loco

1/2

2 2 2 2 5 2 4 (4) 2 0 4 2 2 0 12 3 0 0 3

Pitch: E# F# E#

*Refers to harmonic only.

Gtr. 4 tacet

A

Csus2

Dadd#

an - y - place, _ I'm just a fool _ who puts a smile _ on your face.

Gtrs. 2 & 3

Harm. - - - - -

12 7 5 7 12 14 3 5 0 4

12 7 5 7 12 14 3 5 0 4

12 7 5 7 12 14 3 5 0 4

2 0 (2) 14 14 14 3 0 5 4 0 4

Pitch: B
G
D

Gtrs. 2 & 3: w/ Riffs B & B1

N.C.(E5)

(G5/D)

(A/C#)

(C5)

(D5)

A slave to love _ an' keep you young. _ All it takes, _ an' no mis - takes, _ is just a slip of _ the

D5

[illegible]

Outro

Gtr. 6 tacet

E5

D5/E

Asus4/E A/E

Just a slip of the tongue.

8va

Harm.

w/ bar

echo off

-3 1/2

P.M. -----|

Gsus4/E G/E N.C.

E5

D5/E

Asus4/E A/E

Gsus4/E

N.C.

Slip of the

8va

Gtr. 4

1

1/2

1

(22)

22

19

22

19

22

19

22

20

21

22

20

17

20

17

19

(19)

(19)

Gtrs. 2 & 3

8va

loco

Harm.

P.M. ----|

P.M. --|

P.M. -----|

P.M. -|

P.S.

Pitch: D G B E

E5

D5/E

Asus4/E A/E

Gsus4/E G/E

tongue. _____

8va -

Gtr. 6

1 22 (22) 22 (22) 22 (22) 22 1 22 (22) 22 2 22 (22) 22 19

8va -

Gtr. 7

1 17 (17) 1 17 (17) 1 17 (17) 1 17 (17) 2 17 (17) 17 (17)

Gtrs. 2 & 3

9 7 (7) 15 14 14 14 14 13 12 12 12 12

0 12

E5

D5/E

Asus4/E A/E

Gsus4/E G/E N.C.

Just a slip of ____ the

8va

19 22 19 0 19 19 22 19 19 19 19 19 22 22 22 22 22 22 (22) 22

1 hold bend 1/2 1

8va

14 17 0 14 14 0 14 14 14 17 17 17 17 17 (17) 17 (17) 17 (17) 17 (17)

1 hold bend 1/2 1 1/2 1

P.S.

9 7 15 14 12 12 13 12

9 7 14 14 12 12 12 12

0

Gtrs. 6 & 7 tacet

E5

D5/E

Asus4/E A/E

Gsus4/E G/E N.C.

E5

D5/E

Asus4/E A/E

tongue. ____ A slip of ____ the tongue. ____

Gtr. 4

12 10 10 9 8 7 (7) 12 10 10 9

15 13 13 12 11 10 15 13 13 12

0

Gtrs. 2 & 3

P.S.

9 7 15 14 12 12 13 12

9 7 14 14 12 12 12 12

0

Gsus4/E G/E N.C. E5 D/F# Gsus4/F# G

A slip of _____ the tongue. _____

P.S.

Csus4/G C/A Dsus4/A D/E E5 D5/E Asus4/E A/E Gsus4/E G/E

No! Oh! No! _____

N.C.(C) (Bm) (C) (Bm) (D) (G) (D) (C) (Bm) (Am) (G) (D/F#) (Em)

Gr. 4

8va -----

12 12 13 13 15 15 12 12 14 14 17 17 19

Gr. 3

9 9 7 7 9 9 7 7 7 7 7 7 9 9 7 7 7 7 9 9 7 7 5 5 9 9 7 7 5

Gr. 2

10 10 9 9 10 10 9 9 7 7 9 9 10 10 9 9 7 7 10 10 9 9 7 7 10 10 9 9 7

Gr. 6

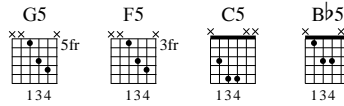
P.M. -----

3 3 2 2 3 3 2 2 5 5 2 2 3 3 2 2 5 5 3 3 2 2 5 5 3 3 2 2 0

from Whitesnake - *Whitesnake*
Slow an' Easy

Words and Music by Mick Moody and David Coverdale

Gtrs. 1 & 4: Open G tuning:
 (low to high) D-G-D-G-B-D



Intro

Moderately ♩ = 100

(Kybd.) 25 sec.

* Bb5 G5 Bb5 G5 Bb5 G5

Gtr. 1 (dist.)

mp

w/ pick & fingers
 w/ slide
 let ring throughout

T
A
B

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

* Chord symbols reflect implied harmony.

Verse

Bb5 G5 Bb C

1. Keep on push-ing, babe, _ like I've nev - er known _

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

Bb5 G5 Bb5 G5 Bb C

_ be - fore. _ You know you drive _ me cra - zy, child, _

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

Bb5 G5 Bb5 G5

an' I just wan-na see you on the floor. _ Wan - na

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

* Sung behind the beat.

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C D F C Bb5 G5

su - per - sti - tious wom - an; _____ she got a su - per - sti - tious mind. _____

Bb5 G5 Bb5 G5 Bb5 G5

Harm.

Pitch: A

Verse Bb5 C5 Bb5 G5

2. An' I can't see you, ba - by, I can't see __ you an - y - more, __ no more. __

Gtr. 1

Gtr. 2 (dist.) mp 1/4

Bb5 G5 Bb5 C5

Keep on lov - ing me ___ like I've ne - ver known ___

Bb5 G5 Bb5 G5 C5 D5

be - fore. I wan - na su - per - sti - tious _ wom - an ___

F C Bb Bb5 G5 Bb5 G5

with a su - per - sti - tious... a su - per - sti - tious _ mind an' I don't _ mind,

mf

* Sung ahead of the beat.

Gr. 3: w/ Fill 1

Bb5

G5

Bb5

G5

Bb

ba - by, — oh, look out!

Rhy. Fig. 1

w/o slide

Rhy. Fig. 1A

G5

Bb

G5

3. My

End Rhy. Fig. 1

End Rhy. Fig. 1A

Fill 1

Gr. 3 (dist.)

Verse

2nd time, Gtr. 2: w/ Fill 3

C

heart is beat - ing fast - er, babe, — it's beat - ing like — a big — bass drum, —
4. I — don't care — a - bout, oh, — I don't care a - bout, love —

w/ slide

steady gliss.

Gtr. 3: w/ Fill 2
G5

Bb C

mm. — You know you got — me speed - ing, child, —
no more. The way you keep — a - bus - ing me, —

w/o slide

w/ slide

Fill 2 Gtr. 3

8va — loco

Harm. w/ slide steady gliss.

Pitch: G C

Fill 3 Gtr. 2

steady gliss.

2nd time, Gtr. 2: w/ Rhy. Fill 1

G5

fast - er than a bul - let from a gun, ooh. You're a,
oh, I can't take no more. _____

w/o slide

15ma γ loco

P.H. steady gliss.

Pitch: G

18 3 3 3 3 3 3

D F C Bb

a su - per - sti - tious wom - an I wan - na wom - an, an' I got a su - per - sti - tious she got a su - per - sti - tious

w/ slide

steady gliss.

7 10 10 10 10 10

5 7 7 7 6 5

Rhy. Fill 1
Gtr. 2

G5

Chorus

G5

Voc. Fig. 1

mind _ mind. an' I don't care. _ } So take me down slow an' eas - y.

w/o slide w/ slide *

* Slide positioned halfway between 3rd & 4th frets.

End Voc. Fig. 1

Make love to me slow an' eas - y. I know that

1/4

hard luck an' trou - ble is com - ing my way, _ so

2nd time, Gtr. 3: w/ Fill 4

F

C

B \flat

G5

1.

F5

C5

B \flat 5

G5

rock me 'til I'm burned to the bone, ____

rock me 'til I'm burned... _

to the bone. _

Riff A

steady gliss.

w/o slide

Riff A1

End Riff A

End Riff A1

Fill 4

Gtr. 3

steady
gliss.

2. F C5 Bb5 G5 F C Bb *To Coda*

rock me 'til I'm burned to the bone, ____ rock me 'til I'm burned. _

steady gliss.

(cont. in slashes)

Guitar Solo

Gtr. 2 G5 F5 C5 G5

* Gtr. 1

steady gliss.

* Doubled next 8 meas.

Gtr. 4 (dist.)

mp
w/ slide

F5 C5 G5

steady gliss.

steady gliss.

F5 C5 G5

12 10 10 10 10 5 5 5 5 3 3 3 3 3 3 0

12 10 10 10 10 5 5 5 5 3 3 3 3 3 3 0

12 15 15 15 15 15 15 15 15

steady gliss.

10 10 10 10 10 1 3 3 0 0

10 10 10 10 10 1 3 3 0 0

10 10 10 10 10 1 3 3 0 0

Bb5 C5 Gtrs. 1 & 4 tacet D5 Csus2 G

(cont. in notation)

Gtr. 5 (dist.) f Gtr. 5

Gtr. 1 divisi

3 3 5 13 1 10 13 10 13 12 10 12 10 12 10 12 10 12 10 10 13 1 13 1 13 1 13 1

1/2 P.M. ---|

3 3 5 13 1 10 13 10 13 12 10 12 10 12 10 12 10 10 13 1 13 1 13 1

Gtr. 4 Gtr. 2

P.M. ---| let ring ---| let ring ---| let ring ---|

3 3 5 5 3 2 0 0 0 2 0 0 2 3 2 0 3 2 0 0

D5 Csus2 G

10 (10) 12 12 13 10 12 12 10 14 10 10 12 10 13 10 13

P.M. ---| let ring ---| let ring ---|

3 2 0 0 0 0 0 2 3 2 0 0 0 0 3 2 0 0

Breakdown

Gtr. 5 tacet

C5

N.C.

down slow an' eas - y. Make love to me slow an' eas - y. Take me

Gtr. 1

steady gliss.

(5) 0

Gtr. 2

3

down slow an' eas - y. Rock me 'til I'm burned to the bone. ____ An' take me

w/ slide
rake - |
steady gliss.

12
12
x

steady
gliss.

20
20

G5

down slow an' eas - y. Make love to me slow an' eas - y.

15ma

fdbk.

3

I know that hard luck an' trou - ble is com - ing my way _____ so

15ma

loco

(3)

3

D.S. al Coda
(take 2nd ending)

F C B \flat G5

rock me 'til I'm burned to the bone. _____ So take me

\oplus Coda

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G5 B \flat G5

to the bone. _

B \flat G5

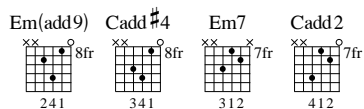
Gtr. 1 (Kybd.) 22 sec.

Gtr. 2 22 sec.

from Whitesnake - *Whitesnake*

Still of the Night

Words and Music by David Coverdale and John Sykes



Intro

Moderately ♩ = 104

N.C.

F#5

Gtr. 1 (dist.)

19 0 4 2

19 0 4 2

Verse

N.C.

F#5

0 4 2

N.C.

still of the night _ I feel my heart beat - in' heav - y, _ tell - in' me I got - ta have more. _

Riff A

2 3 4

P.M. ---| P.M. ---| P.M. ---|

E5 B

2 3 4

N.C.

In the End Riff A

B A

2 3 4

F#5

shad - ow of night _ I see the full moon _ rise, _ tell - in' me what's _ in store. _ My heart _

Gtr. 2 (dist.)

f P.H. ---|

9

Gtr. 1

0 2

Gtrs. 1 & 2 tacet
N.C.

Gtr. 1: w/ Riff A

— start ach - in', my bod - y start, a, shak-in' an' I can't take no more. —

E5 B N.C. B A

No, no, — no!

N.C.

E5

D5

Gtr. 1

Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

N.C.

E5

D5

Now

End Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Pre-Chorus

A5

I just wan - na get close to you — an' taste your love so sweet. An'

Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----|

B5 A5 G

I just wan - na make, a, love to you, — feel your bod - y

End Rhy. Fig. 2

P.M. -----|

Fsus2

heat. In the still of the night. _

Chorus

N.C. E5 D5

— In the still of the night. _

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

N.C. E5 D5

— O - ver here, _ ba - by!

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Interlude

N.C.

2 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 0 0

5 4 4 4 2 2 0

E5 B

P.M. - - -

N.C.

0 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 2 0

4 4 4 2 2 0

B A

2. In the

P.M. - - -

Verse

F#5

heat of the day ___ I hang my head down low ___ an' hide my face ___ from the sun. ___ Through the

4 4 4 0 2

light of the day ___ un - til the eve - ning time ___ I'm wait - ing for the night to c - c - c - come.

X X 19 X X 19

Gtr. 1: w/ Rhy. Fig. 1
N.C. E5

D5

N.C. E5

D5

Oo, _____ um, ba - by, _____ In the still of the night, -

D/F#

C5

C/E

G

_____ in the cool moon - light, _____ I feel my heart -

Gtr. 1

let ring - - - - -

Am7

Fsus2

_____ is ach - ing. In the still of the night. _____

E5

* Em(add9)

**Gtr. 3

*** *pp* < *mf*

w/ bar

-1/2 -1 1/2 -2 1/2

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

**Kybd. arr. for gtr.

***Vol. swell

Interlude

Cadd #4

Em(add9)

Oo, ba - by. Oo, _ babe. _

mp w/ bar w/ bar

-1 -1/2

5 9 7 8 7

*w/ echo set for dotted eighth-note regeneration w/ 4 repeats.

**As before

Can't keep a - way...

dim. ***

(7) 8 8 7

***Vol. swell

Cadd #4

Gtr. 1 tacet
Em(add9)

N - need _____ to be clos - er... _

p let ring

(7) 7 5 5 3 5

†w/ echo, next 17 meas. (variable rates).

Em7

I can't keep a - way, — I can't keep a - way, can't keep a-way...

Gtr. 4 (clean)

mp
let ring throughout

Cadd2

Em7

I _____ can't keep a - way, — no... _____ huh!

You got-ta give _ me love, — got-ta give me some lov-in' ev-'ry day. _

Cadd2 Em7

Can't keep a - way. _

8va-----|

Harm.-----|

Pitch: D G

Interlude

Gtrs. 3 & 4 tacet

*Em

Riff B

End Riff B

Gtr. 5

mf

Harm.-----|

Pitch: G G

**Gtr. 6

mf

P.M.-----| P.M.-----|

*Chord symbols reflect implied harmony.

**Kybd. arr. for gtr.

Gtr. 5: w/ Riff B (7 times)

C

D

Gtr. 4

loco

let ring-----|

Gtr. 6

P.M.-----| P.M.-----|

Gtr. 4 tacet
Em

*Gtr. 7

C

mf

P.M. ----- {

0 0 2 2 4 4 2 2	0 0 2 2 4 4 2 2	0 0 2 2 4 4 2 2
-----------------	-----------------	-----------------

*Kybd. arr. for gtr.

Gtr. 6

P.M. ----- {

7 7 4 4 5 5 4 4	7 7 4 4 5 5 4 4	3 3 4 4 5 5 4 4
-----------------	-----------------	-----------------

D

Em

P.M. ----- {

0 0 2 2 4 4 2 2 4 4 2 2 4 4	0 0 4 4 5 5 4 4 5 5 4 4 2 2 4 4	0 0 2 2 4 4 4
-----------------------------	---------------------------------	---------------

P.M. ----- {

3 3 4 4 5 5 4 4 5 5 4 4 5 5 4 4	7 7 4 4 5 5 4 4 4 4 5 5 4 4 5 5	7 7 4 4 5 5 4 4 5 5 4 4 5 5 4 4
---------------------------------	---------------------------------	---------------------------------

Gtr. 7 tacet
C

Gtr. 6

D

P.M. ----- {

3 3 4 4 5 5 4 4 5 5 4 4 5 5	3 3 4 4 5 5 4 4 5 5 4 4 5 5 4 5
-----------------------------	---------------------------------

[illegible]

Gtr. 1

P.S.

5	8
4	7
3	6
2	5
1	0
0	0

Gr. 6

The musical score for guitar 6 consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece is divided into two main sections: a melodic introduction and a section labeled 'Riff C'. The introduction features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. 'Riff C' is a repeating eighth-note pattern. Below the staff, a dashed line separates it from a fingerings section. This section contains three measures of fingerings, with some notes having multiple possible fingerings indicated by numbers 3, 4, and 5.

P.M.-----

3 3

3 3 4 4 5 5 4 4 5 5 4 4 5 5 3 3 4 4 5 5 4 4 5 5 4 4 5 5 4 4 7 7 4 4 5 5 4 4 4 4 5 5 4 4 5 5

D5 C5 D5 G D A Rhy. Fill 1 F End Rhy. Fill 1

7 5 7 9/12 12 10 11 12 10 9 11 10 10 8 19 19

End Riff C

P.M. -----|

7 7 4 4 5 5 4 4 3 3 4 4 5 5 4 4 7 7 4 4 5 5 4 4 5 5 4 4 4 4 2 2 2 2 3

Rhy. Fig. 3

Gr. 6

G D A E

Fill 1

End Fill 1

P.M.-----4

7 7 4 4 5 5 4 4 5 5 4 4 4 4 2 2 2 2 2

End Rhy. Fig. 3

12 10 11 12 12 10 9 11 9 7 16 16

Gtr. 6: w/ Riff C

The musical score for guitar (Gtr. 2) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The sequence of chords indicated above the staff is E5, D5, G5, D5, C5, and D5. The melodic line starts with a whole rest, followed by a quarter rest, then a dotted quarter note G5 (marked *15ma*), an eighth note F#5, a dotted quarter note E5, an eighth note D5, a quarter note C5, and a quarter note D5 (marked *loco*). The melodic line is connected to the chord changes by lines. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 7, 1, (7). The second system shows a sequence of frets: (7), 7, (7), 4, 9, 9. A line connects the (7) fret in the second system to the label "Pitch: A".

G D

Gtr. 2

F

8va -

[illegible]

D5

8va - -

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, with some notes beamed together. A fermata is placed over a note in the fourth measure. The system ends with a double bar line.

E

[illegible]

Interlude

B

 $\delta\gamma a = -\gamma$

Gtr. 2

[illegible]

N.C. B A

3. In the

Gtr. 1

P.M. ---| P.M. -----| P.M. -----|

0 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 0 4 4 4 2 2 0

Verse
F#5

still of the night _ I hear the wolf howl, _ hon - ey, _ sniff - in' a - round _ your door. _ In the

4 4 4 2 0 4 4

still of the night _ I feel my heart beat - in' heav - y, _ tell - in' me I got - ta have more! _

4 4 4 2 0 4 4

Gtr. 1: w/ Rhy. Fig. 1
N.C. E5 D5 N.C. E5

Oo, _ ma - ma!

4 4 4 2 0 4 4

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

D5 A5

Now I just wan - na get close to you — an' taste your love so sweet. An'

B5 A5 G

I just wan - na make, a, love to you, — feel your bod - y

Fsus2

heat! In the still of the night! —

Gtr. 1

P.S.

Outro

E5 D C G A5 G

Oo, — yeah! —

F E5 D C G

In the still of the night! — I will be sneak - in' 'round your door. —

let ring —

A5 G F Fsus2 E5 D5

In the still of the night! _____

let ring -----

C G Am7 F

In the still of the night! _

P.M. -- P.M.

E5 D5 C G

Ain't noth - in' gon - na stop

Am7 F

me now! _____ Still of the night, _ still of the night, still of the night! _

P.M. -- P.M.

